

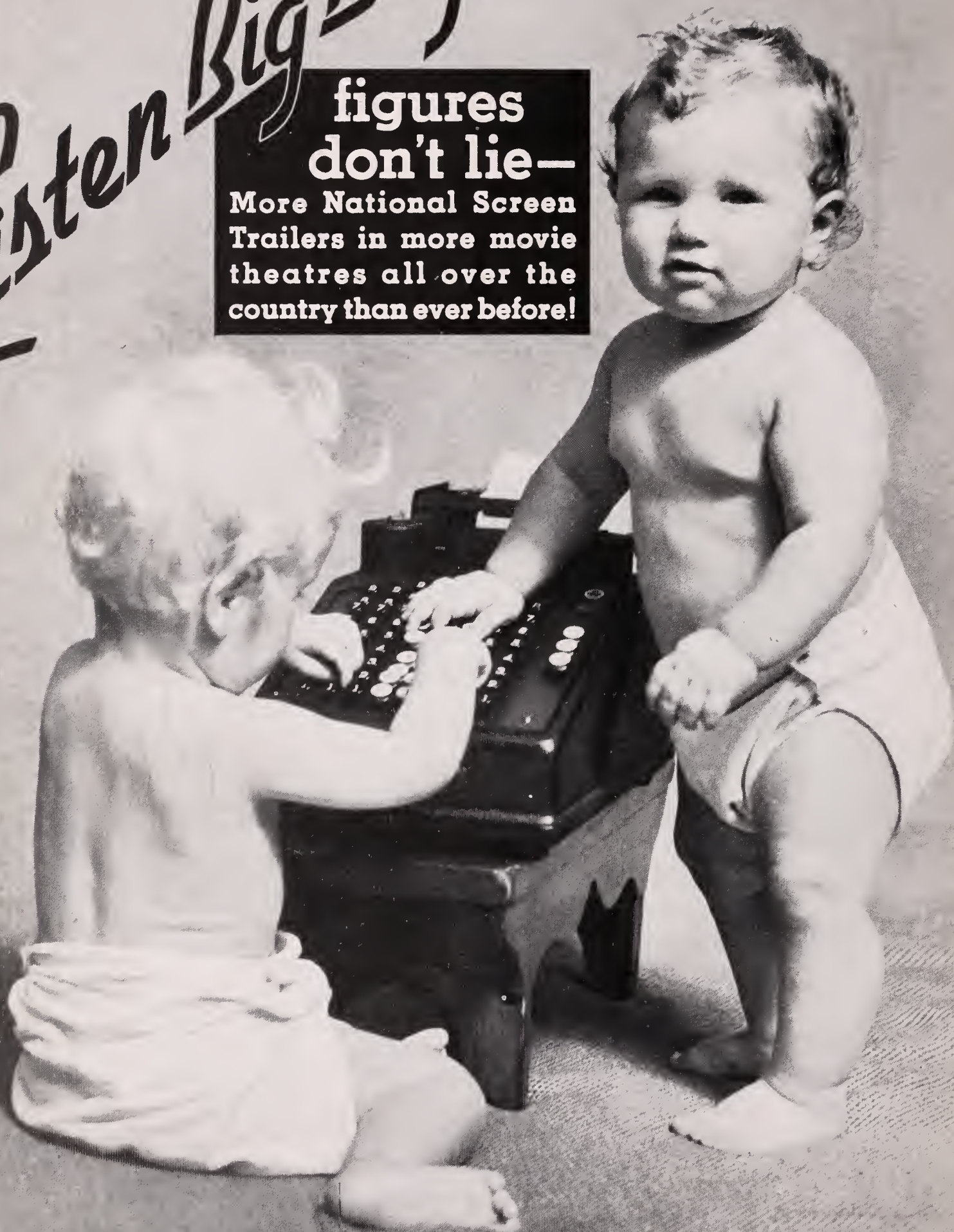
THE BOX OFFICE CHECK-UP of 1935

RECORDS AND RATINGS OF TALENT
IN MOTION PICTURES OF THE YEAR

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Trailers in more movie
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8-10-36

SOME

BOX OFFICE

CHAMPIONS

IN 1936



"COLLEGIATE"

Paramount



"THE BRIDE COMES HOME"

Paramount



"ROSE OF THE RANCHO"

Paramount



"ANYTHING GOES"

Paramount



"THE MILKY WAY"

Paramount



"DESIRE"

Paramount



"KLONDIKE LOU"

Paramount



"TRAIL OF THE LONESOME PINE"

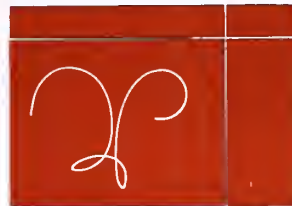
Paramount



"GIVE US THIS NIGHT"

Paramount

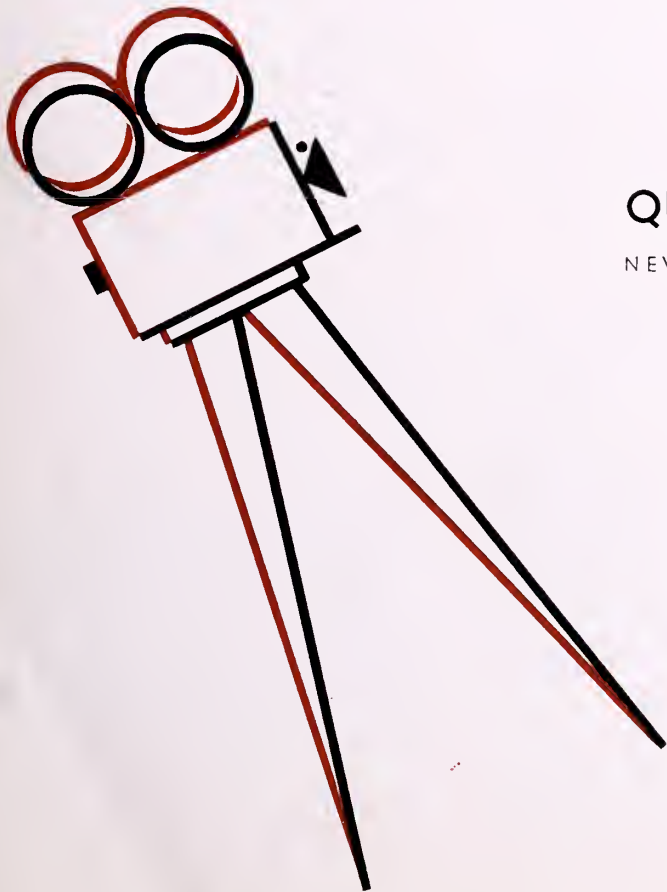
THE BOX OFFICE CHECK-UP of 1935



An annual produced by the combined editorial and statistical facilities of Motion Picture Herald and Motion Picture Daily devoted to the records and ratings of talent in motion pictures of the year.

QUIGLEY PUBLISHING COMPANY

NEW YORK HOLLYWOOD CHICAGO LONDON



THE PUBLIC'S MANDATE



by MARTIN QUIGLEY

¶ The Box Office Check-Up is intended to disclose guidance upon that single question which in the daily operations of the industry overshadows all others; namely, the relative box office values of types and kinds of pictures and the personnel of production responsible for them. It is the form-sheet of the industry, depending upon past performances for future guidance. Judging what producers, types of pictures and personalities will do in the future must largely depend upon the record. The Box Office Check-Up is the record.

Examination of the record this year and every year must inevitably disclose much information of both arresting interest and also of genuine importance to the progress of the motion picture. It proves some contentions and disproves others. It is a source of enlightenment, the clarifying rays of which must be depended upon to light the road ahead.

¶ Striking is the essential character of those pictures which month in and month out stand at the head of the list of Box Office Champions. Since August, 1934, the following are among the subjects in this classification: "Treasure Island," "The Barretts of Wimpole Street," "Flirtation Walk," "David Copperfield," "Roberta," "Love Me Forever," "Curley Top" and "Top Hat." Among those subjects which appear in the second position in these several monthly classifications are: "Handy Andy," "Judge Priest," "One Night of Love," "Bright Eyes," "The Little Minister," "Lives of a Bengal Lancer," "Ruggles of Red Gap," "Life Begins at Forty," "Naughty Marietta," "Oil for the Lamps of China," and "Steam Boat 'Round the Bend."

This imposing group of attractions, each one of which has commanded world-wide audiences of vast millions, answers in thundering tones the dominant question of the theatre, which is, "What Does the Public Want?" If we are to take this list for our guidance, which indeed we must, the lesson which it very obviously teaches is that the public wants decent, wholesome entertainment; that it most certainly does not want smut, sophisticated or crude, blatant sex or criminal glorification.

¶ The public obviously is not afraid of a classic of literature if it is sufficiently well-done, nor of a genuinely intelligent dramatic story. Its preference is plain for the handsomely staged, tuneful musical play. The simple and homely, when they are done with talent and sincerity, are in very genuine demand. The adventure story reasserts its time-honored appeal.

Although the inescapable mandate of all of this is sufficiently plain and emphatic, there is even further evidence to be gleaned from the record. It is to be found in Motion Picture Herald's list of the Biggest Money Making Stars of the year, herewith reproduced. Standing at the head of this great list is the little child who during the past year has led countless millions to the doors of the theatres of the world—Shirley Temple. This little star's wholesomeness, simplicity and charm are the screen's attributes at its best. Next in the list is the revered Will Rogers, whose characteristics, so well known to the whole public, give enduring emphasis to the mandate covering what the public wants.

¶ Here, then, is the lesson of the record. May it during the succeeding year be so reflected into the operations of the industry as to insure a continuance of the popularity which the motion picture has won by giving the public what it wants!



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WHAT MADE THE BOX OFFICE CHAMPIONS

Q Examining the leading money-making pictures in an attempt to determine why they were

by GUS McCARTHY

ONE year ago, discussing the same topic (which, by its nature, is more a statement of fact than it is a question), the writer maintained that as it was successfully incorporated in a picture, "understandable and believable humanness" is the quality which established certain pictures as Box Office Champions in relation to the sum total of all produced. The pictures that have become Champions since, rather than having any tendency to alter that opinion, serve to confirm it.

During the period from August 1, 1934 to October 31, 1935, approximately 475 feature pictures were exhibited in this country's theatres. The great majority of these were American productions. Of that number 96, or 20 per cent of the total, were of sufficient entertainment and commercial value to become Box Office Champions. If these pictures are studied it becomes increasingly evident, in all but a few exceptions, that as they possessed the power of arousing the various human emotions, so did the theatre-going public appreciate them, to the extent that it made them exceptional attractions. Consequently it seems that human interest as a factor in pictures—regardless of the importance of who is in it, no matter what the story character, independent of the elaborateness or economy of substantiating effects, the record of the director or producing company prestige—is the element that separates the sheep from the goats.

During the year 1935, Hollywood's producers had a responsibility to the nation's theatre-goers and showmen greater than ever before. Various causes forced them into a situation where they had to prove themselves capable of meeting public interest. How well they met that responsibility is witnessed not only in the quality of the Box Office Champions, but in the general improved character of the entire production program. The class of pictures

brought to the industry a prosperity that wiped out bitter memories of many disappointing and lean years. Certainly motion pictures today enjoy a public good-will seldom previously attained. Definite demonstration of this esteem is found in the number of pictures which the public, by its patronage and support, caused to become Champions.

As all acknowledge the part Hollywood, its producers, actors, writers, directors, composers, cameramen and technical specialists played in producing the Champions, no one can deny that the work of America's theatre operators in marketing the attractions was not of as much if not more importance in their success.



Through direct contact between manufacturer and consumer, they did a remarkable job. One needs but thumb through successive issues of Motion Picture Herald, and the pages devoted to the Managers' Round Table Club, to become aware of the splendid job the nation's showmen have done and are continuing to do. Week after week its pages are replete with examples of exploitation ingenuity and resourcefulness which Hollywood is proud to admit are sources of great inspiration.

If producers earnestly strove to include the required necessities in their attractions, evidence is ample that the showmen were and are aggressively alert to what is expected of them. In the list of Champions there is more than one case in which producers had grave doubts as to the success of the picture when they shipped the film. It is not difficult to imagine their surprise and pleasure when, solely as a result of the efforts of showmen, their ugly ducklings metamorphosed into radiant box office Prince Charmings.

Though a great many exhibitors, through force of necessity, were engaged in selling Bank Nights, Buck Nights, etc., they still found occasion to turn from the operations of peddlers to their primary function—showmanship, the selling of screen merchandise.

Only the recollection of the various Champions, whether drama, comedy, romance, mystery, melodrama, musical, spectacle or combination of any or all, is necessary to note the diligence with which producers sought to include human interest.

If one checks the list of Champions, it is readily noted that the story of each was designed to stimulate some particular one, or combination of several, primary human emotions—desire, fear, hope, love, joy, grief and hatred. Production effects, in each case, whether glamorous or grim, gay or somber, were especially designed to accentuate mental reactions basically moved by dialogue, by action or by music.

That theatre-goers have a very definite conception of what they want in screen entertainment is emphatically illustrated by the enthusiasm with which they supported the Champions, as well as their entire lack of interest in those attractions which, wanting the quality they sought, proved flops.

During the year, many features boasting high name value casts, produced by companies whose trade mark presumably guaranteed quality, and upon which vast sums of money had been spent, failed. On the other hand, unpretentious pictures, presumably devoid of all that the formula calls for in a big picture, achieved signal commercial and entertainment success. They did so because the public found in them values producers and showmen did not, at first, realize were present.



Thus, human interest plus three contributing factors—the producer, showman and public—made certain ones, of all pictures, Champions. As the manufacturer included human interest in his product, as the showman advertised it, so did it succeed.

It has sometimes been advocated that, considering the various strata of intelligence that pictures must appeal to, it is impossible to hit upon a definite formula acceptable to all. Champions of the past,

[TURN TO PAGE 144]

TABLES LISTING THOSE WHO MADE THE CHAMPIONS BEGIN ON PAGE 16




STILL PHOTOGRAPHY BY GRIMES

MUTINY ON THE BOUNTY

● The Bounty peacefully harbored—a scene from the Metro-Goldwyn-Mayer production based on the widely read book of adventure on the high seas by Charles Nordhoff and James Norman Hall. Direction is by Frank Lloyd. Associate producer, Albert Lewin. Screen play by Talbot Jennings, Jules Furthman, Carey Wilson. Score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Arnold Gillespie. Marine director, James Havens. Photographed by Arthur Edson. Film editor, Margaret Booth. Cast: Charles Laughton, Clark Gable, Franchot Tone, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp, Henry Stephenson, Francis Lister, Spring Byington.

BOX OFFICE CHAMPION DIRECTORS

 **Commenting a bit mathematically on their relative fortunes at key box offices**

by MILTON WATT

CASTING an analytical glance over the shoulder at a lengthy procession of box office motion pictures which brought many theatres throughout the country out of the red during the past year, the mental machinery comes to an abrupt halt on the question, "Who is responsible for making box office bell-ringers?"

The film salesman votes for his company and sells the trade name; exhibitor roots for the players, plastering his marquee with a star-studded alphabet. The producer claims distinction for selection of story material and cast. The writer and player usually claim direct and whole responsibility for the box office champ. To a certain degree, they're all correct. But the man who usually sleeps on a spiked bed during production is the director; that retiring gent who works the hardest, takes the rap when the picture flops and gets all too little credit when the nickels and dimes begin to play an incessant staccato in the theatre cash register. "It's usually the director, who places on a film the deciding touch; changing debits to credits and in chameleon fashion blends the red into a rosy hue.

Thus an analysis of the directors who turned out the Box Office Champions of 1935, which were selected by nationwide reports from key theatres to Motion Picture Herald, and their records for the year just passed, produces the following facts:

Out of approximately 475 pictures shown throughout the nation during 1935, 96 were in the big money category. 65 directors accounted for these 96 champions.

Three of these 65 directors proved to be the most consistent box office directors of the year. They are W. S. Van Dyke, David Butler and Lloyd Bacon, who each turned in four pictures named Box Office Champions. Each director had one picture that remained in the championship class for two months in a row; a record for other directors to shoot at.

Van Dyke hit high-C at the box office with the MGM films, "Hideout," "Forsaking All Others," "I Live My Life" and "Naughty Marietta." The last named picture, starring Jeanette MacDonald, dragged in the important money for two months in succession, out-grossing many productions that came into the market on later bookings. Van Dyke has been turning out repeated winners in successive years and has displayed a versatile technique adaptable to any type of story handed him.

David Butler, veteran director, contributed the Champions "Handy Andy," "Bright Eyes," "Little Colonel" and "Doubting Thomas." The Shirley Temple vehicle, "Bright Eyes," was assigned by box office figures to the Champion level for two months. All were produced under the Fox and 20th Century-Fox banner.

Lloyd Bacon, Warner contract director, played a musical tune on theatre cash registers with "Here Comes the Navy," "Six Day Bike Rider," "Broadway Gondolier" and "The Irish in Us."

An interesting sidelight on the selection of money winners is the fact that two foreign directors with foreign-produced films came into the Championship limelight. Harold Young contributed the Gaumont-British picture, "The Scarlet Pimpernel," and Paul Gziner directed "Escape Me Never," both of which cut fancy figures at the box office, outgrossing many American pictures from major companies.

Victor Schertzinger directed a triple Champion in the Grace Moore starring vehicle, "One Night of Love." Schertzinger registered a surprise among exhibitors throughout the nation by contributing a film which was still at the top of the heap after three months of exhibition throughout the country.

The success of "One Night of Love," which might not have reached the apex had it not been for skillful direction, was

in a way a production "freak," which catapulted Miss Moore to stardom on her first picture. The word "freak," however, does not indicate any deficiency in production. Contrarily, this film has been recognized as one of the finest pictures ever to come out of Hollywood studios.

Schertzinger immediately followed up with another money Champion in "Love Me Forever," also starring Miss Moore. This one, however, was a Champion for only one month.

The box office "gong" sounded three times during 1935 for John Ford, Roy Del Ruth and Norman Taurog.

John Ford, directing for 20th Century-Fox, brought the "schecks" pouring in with "Judge Priest" and "Steamboat Round the Bend," both starring the late Will Rogers, and "The Whole Town's Talking," an outside picture for Columbia.

The value of musicals to the film entertainment field is evident in the record of Del Ruth. He directed "Kid Millions," "Folies Bergere" and "Broadway Melody of 1936." All three musicals brought in record grosses throughout the country.

Norman Taurog fooled the nation's critics by making a box office winner out of "Mrs. Wiggs of the Cabbage Patch," which, despite adverse criticism at the preview, brought the customers flocking and chalked up new records. His other directorial efforts during the year that made important money were "College Rhythm" and "The Big Broadcast of 1936." The last two named are additional evidence of the drawing power of musicals.

Surprisingly, the pictures directed by Ford, Del Ruth and Taurog were only one-month Champions.

A total of 13 directors brought in films that proved to be two-month Champions. These directors and their Champions were David Butler, "Bright Eyes"; Ray Enright, "Dames"; Lloyd Bacon, "Broadway Gondolier"; W. S. Van Dyke, "Naughty Marietta"; Mark Sandrich, "The Gay Divorcee"; Irving Cummings, "Curly Top"; Richard Boleslawski, "Les Miserables"; Harold Young, "Scarlet Pimpernel" (foreign); William Seiter, "Roberta"; James Whale, "Bride of Frankenstein"; E. H. Griffith, "No More Ladies"; Rouben Ma-

[TURN TO PAGE 144]

• • • THOSE WHO MADE THE

August 1934

Tabulating the Champions from August 1934

TITLE	DISTRIBUTOR : PRODUCER	CAST	
TREASURE ISLAND	METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.	Wallace Beery Lionel Barrymore Lewis Stone Charles "Chic" Sale Charles McNaughton	Jackie Cooper Otto Kruger Nigel Bruce William V. Mong Dorothy Peterson
HANDY ANDY	FOX release. Producer, Sol M. Wurtzel.	Will Rogers Mary Carlisle Frank Melton Robert Taylor	Peggy Wood Paul Harvey Roger Imhof
DAMES	WARNER release.	Joan Blondell Ruby Keeler Guy Kibbee Arthur Winton Phil Regan Leila Bennett	Dick Powell Zasu Pitts Hugh Herbert Sammy Fain Arthur Aylesworth Berton Churchill
SHE LOVES ME NOT	PARAMOUNT release. Producer, Benjamin Glazer.	Bing Crosby Kitty Carlisle Henry Stephenson Lynne Overman	Miriam Hopkins Edward Nugent Warren Hymer Judith Allen
DOWN TO THEIR LAST YACHT	RKO RADIO release. Executive Producer, Pandro S. Berman.	Mary Boland Sidney Blackmer Charles Coleman Ned Sparks	Sidney Fox Irene Franklin Polly Moran Sterling Holloway
THE OLD-FASHIONED WAY	PARAMOUNT release. Producer, William LeBaron.	W. C. Fields Nora Cecil Joe Morrison	Judith Allen Jack Mulhall Jan Duggan
WHOM THE GODS DESTROY	COLUMBIA release.	Walter Connolly Macon Jones Scotty Beckett	Doris Kenyon Robert Young Rollo Lloyd
HERE COMES THE NAVY	WARNER release. Supervisor, Lou Edelman.	James Cagney Dorothy Tree Pat O'Brien	Gloria Stuart Willard Robertson Frank McHugh
FRIENDS OF MR. SWEENEY	WARNER release.	Charles Ruggles Dorothy Tree Eugene Pallette	Dorothy Burgess Ann Dvorak Robert Barrat

BOX OFFICE CHAMPIONS

to November 1935, naming their executives, players, authors and technical staffs

DIRECTION

AUTHORS

TECHNICAL STAFF

Victor Fleming, director.

Story: Robert Louis Stevenson. **Screen Play:** John Lee Mahin. **Music and Lyrics:** Herbert Stothart.

Photographers: Ray June and Clyde DeVinna.

David Butler, director.

Story: Based on the play, "Merry Andrew," by Lewis Beach. **Screen Play:** William Conselman and Henry Johnson. **Adaptation:** Kubec Glasmon. **Music:** Richard Whitney. **Lyrics:** William Conselman.

Ray Enright, director.

Story: Robert Lord and Delmer Daves. **Screen Play and Adaptation:** Delmer Daves. **Dances** created and directed by Busby Berkeley.

Photographers: Sid Hickox and George Barnes.

Elliott Nugent, director.

Story: From the novel by Edward Hope and the play by Howard Lindsay. **Screen Play:** Benjamin Glazer. **Music and Lyrics:** Mack Gordon and Harry Revel.

Photographer: Charles Lang.

Paul Sloane, director.

Story: From a story by Herbert Fields and Lou Brock. **Screen Play:** Marion Dix and Lynn Starling.

Photographer: Edward Cronjager.

William Beaudine, director.

Story: From a story by Charles Bogle. **Screen Play:** Garnett Weston and Jack Cunningham. **Music:** Harry Revel. **Lyrics:** Mack Gordon.

Photographer: Benjamin Reynolds.

Walter Lang, director.
David Selman, assistant director.

Story: Albert Payson Terhune. **Screen Play:** Sidney Buchman. **Adaptation:** Fred Niblo, Jr.

Film Editor: Viola Lawrence. **Sound Engineer:** Lambert Day. **Photographer:** Benjamin Kline.

Lloyd Bacon, director.

Story: Ben Markson. **Screen Play:** Ben Markson and Earl Baldwin. **Music and Lyrics:** Sammy Fain and Irving Kahan.

Art Director: Esdras Hartley. **Photographer:** Arthur Edeson.

Edward Ludwig, director.

Story: Based on novel by Elmer Davis. **Screen Play:** Warren Duff and Sidney Sutherland. **Added Dialogue:** F. Hugh Herbert and Erwin Gelsey.

Art Director: Robert Haas. **Film Director:** Thomas Pratt. **Photographer:** Ira Morgan.

September 1934

TITLE	DISTRIBUTOR : PRODUCER	C A S T
BELLE OF THE NINETIES	PARAMOUNT release. Producer, William LeBaron.	Mae West John Mack Brown Roger Pryor Katherine DeMille John Miljan
CHAINED	METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.	Joan Crawford Otto Kruger Una O'Connor Clark Gable Stuart Erwin Marjorie Gateson Akim Tamiroff
DAMES (See August, 1934)	WARNER release.	
HIDEOUT	METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.	Robert Montgomery Edward Arnold Mickey Rooney Maureen O'Sullivan Elizabeth Patterson Henry Armetta
ONE NIGHT OF LOVE	COLUMBIA release. Associate Producer, Everett J. Riskin.	Grace Moore Lyle Talbot Tullio Carminati Mona Barrie Jessie Ralph
THE CAT'S PAW	FOX release. Producer, Harold Lloyd.	Harold Lloyd George Barbier Una Merkel Alan Dinehart
THE FOUNTAIN	RKO RADIO release. Producer, Pandro S. Berman.	Ann Harding Paul Lukas Brian Aherne Jean Hersholt Ralph Forbes
THE AFFAIRS OF CELLINI	UNITED ARTISTS release. Producer, Twentieth Century. Associate Producers, William Goetz, Raymond Griffith.	Constance Bennett Frank Morgan Fredric March Fay Wray
BRITISH AGENT	WARNER release. Producer, First National. Supervisor, Henry Blanke.	Leslie Howard William Gargan Irving Pichel Kay Francis Philip Reed Walter Byron Ivan Simpson
NOW AND FOREVER	PARAMOUNT release. Producer, Louis D. Lighton.	Gary Cooper Carole Lombard Shirley Temple Sir Guy Standing Charlotte Granville

October 1934

TITLE	DISTRIBUTOR : PRODUCER	C A S T
THE BARRETTS OF WIMPOLE STREET	METRO-GOLDWYN-MAYER release. Producer, Irving Thalberg.	Norma Shearer Charles Laughton Katharine Alexander Una O'Connor Fredric March Maureen O'Sullivan Ralph Forbes Marion Clayton

[October 1934 continued on pages 22-23]

DIRECTION

Leo McCarey, director.

~

Clarence Brown, director.

~

~

W. S. Van Dyke, director.

~

Victor Schertzinger, director.
Arthur Black, assistant director.

~

Sam Taylor, director.

~

John Cromwell, director.

~

Gregory La Cava, director.
Fred Fox, assistant director.

~

Michael Curtiz, director.

~

Henry Hathaway, director.

AUTHORS

Story: Original story by Mae West. **Screen Play:** Mae West. **Music:** Arthur Johnston. **Lyrics:** Sam Coslow.

~

Story: From an original story by Edgar Selwyn. **Screen Play:** John Lee Mahin. **Musical Score:** Herbert Stothart.

~

Story: From the story by Mauri Grashin. **Screen Play:** Frances Goodrich and Albert Hackett. **Musical Score:** Dr. William Axt.

~

Story: Dorothy Speare and Charles Beahan. **Screen Play:** S. K. Lauren, James Gaw and Edmund North.

~

Story: Clarence Budington Kelland. **Screen Play:** Sam Taylor. **Music and Lyrics:** Harry Akst and Roy Turk.

~

Story: From the novel by Charles Morgan. **Adaptation:** Jane Murnin. **Dialogue:** Samuel Hoffenstein. **Music:** Max Steiner.

~

Story: From the play by Edwin Justus Mayer. **Screen Play:** Bess Meredyth.

~

Story: From H. Bruce Lockhart's novel. **Screen Play:** Laird Doyle. **Dialogue Director:** Frank McDonald.

~

Story: Original by Jack Kirkland and Melville Baker. **Screen Play:** Vincent Lawrence and Sylvia Thalberg. **Music:** Harry Revel. **Lyrics:** Mack Gordon.

TECHNICAL STAFF

Art Directors: Hans Dreier and Bernard Herzbrun. **Photographer:** Karl Struss.

~

Art Director: Cedric Gibbons. **Sound Engineer:** Douglas Shearer. **Photographer:** George Foley.

~

~

Art Directors: David Townsend and Edwin B. Willis. **Photographers:** Ray June and Sidney Wagner.

~

Sound Engineer: Paul Neal. **Photographer:** Joseph Walker.

~

Production Manager: John Murphy. **Art Director:** Harry Oliver. **General Manager:** William R. Fraser. **Photographer:** Walter Lundin.

~

Art Directors: Van Nest Polglase and Carroll Clark. **Photographer:** Henry W. Gerrard.

~

Art Director: Richard Day. **Photographer:** Charles Rosher.

~

Art Director: Anton Grot. **Photographer:** Ernest Haller.

~

Photographer: Harry Fischbeck.

DIRECTION

Sidney Franklin, director.

AUTHORS

Story: Original story, Rudolf Besier. **Screen Play:** Ernest Vajda and Claudine West. **Additional Dialogue:** Donald Ogden Stewart.

TECHNICAL STAFF

Photographer: William Daniels.



DIRECTION	AUTHORS	TECHNICAL STAFF
John Ford, director.	Story: Original, Irvin S. Cobb. Screen Play: Dudley Nichols and Lamar Trotti.	Photographer: George Schneiderman.
~	~	~
Mark Sandrich, director.	Story: From the stage play, "The Gay Divorcee." Screen Play: George Marion, Jr., Dorothy Yost and Edward Kaufman. Musical Adaptation: Kenneth Webb. Music and Lyrics: Cole Porter, Gordon and Revel, Con Conrad and Herb Magidson. Dance Direction: David Abel.	Photographer: David Abel.
~	~	~
Rowland V. Lee, director.	Story: From the novel by Alexander Dumas. Screen Play and Dialogue: Philip Dunne, Dan Totheroh and Rowland V. Lee.	Photographer: Peverell Marley.
~	~	~
~	~	~
Lloyd Bacon, director.	Story and Screen Play: Earl Baldwin. Musical Director: Vitaphone orchestra, conducted by Leo F. Forbstein.	Art Director: Anton Grot. Film Editor: George Amy. Photographer: Warren Lynch.
~	~	~
Sidney Lanfield, director. Maude T. Howell, associate director. Ben Silvey, assistant director.	Story: From original play by Katharine Clugston. Screen Play: Leonard Praskins.	Photographer: Barney McGill.

DIRECTION	AUTHORS	TECHNICAL STAFF
Ernst Lubitsch, director	Story: Based on book and lyrics by Victor Leon and Leo Stein. Screen Play: Ernest Vajda and Samson Raphaelson. Music: Franz Lehar. Musical Adaptation: Herbert Stothart. Lyrics: Lorenz Hart. Additional Lyrics: Gus Kahn, Richard Rodgers and Lorenz Hart.	Art Director: Cedric Gibbons. Associate Directors: Fredric Hope, Edwin B. Willis. Film Editor: Frances Marsh. Wardrobe: Ali Hubert. Miss MacDonald's gowns, Adrian. Photographer: Oliver T. Marsh. Sound Engineer: Douglas Shearer.
~	~	~
~	~	~
~	~	~
Irving Cummings, director.	Story: From the novel by Rian James. Screen Play: Rian James and Jesse Lasky, Jr. Adaptation: Sonya Levien and Ernest Pascal. Musical Director: Louis De Francesco.	Art Director: Max Parker. Costumes: William Lambert. Sound Engineer: S. C. Chapman. Photographer: Arthur Miller.

TITLE	DISTRIBUTOR : PRODUCER	CAST	
KID MILLIONS	UNITED ARTISTS release. Producer, Samuel Goldwyn.	Eddie Cantor Ethel Merman Jesse Block Berton Churchill	Ann Sothern George Murphy Eve Sully Warren Hymer
LADY BY CHOICE	COLUMBIA release. Associate Producer, Robert North.	Carole Lombard Roger Pryor Arthur Hohl	May Robson Walter Connolly Raymond Walburn
MRS. WIGGS OF THE CABBAGE PATCH	PARAMOUNT release. Producer, Douglas MacLean	Pauline Lord Zasu Pitts Kent Taylor Donald Meek	W. C. Fields Evelyn Venable Charles Middleton Jimmy Butler George Breakston

December 1934

TITLE	DISTRIBUTOR : PRODUCER	CAST	
FLIRTATION WALK	WARNER release. Producer, First National. Supervisor, Robert Lord.	Dick Powell Pat O'Brien John Arledge Henry O'Neill	Ruby Keeler Ross Alexander John Eldredge Guinn Williams
BRIGHT EYES	FOX release. Producer, Sol Wurtzel.	Shirley Temple Jane Darwell Lois Wilson Walter Johnson Theodore Von Eltz Brandon Hurst	James Dunn Judith Allen Charles Sellon Jane Withers Dorothy Christy George Irving
BABES IN TOYLAND	METRO-GOLDWYN-MAYER release. Producer, Hal Roach.	Stan Laurel Charlotte Henry Henry Kleinbach	Oliver Hardy Felix Knight Florence Roberts
COLLEGE RHYTHM	PARAMOUNT release. Producer, Louis D. Lighton.	Joe Penner Lanny Ross Helen Mack Mary Brian	Jack Oakie Lyda Roberti George Barbier Franklin Pangborn Robert McWade
ANNE OF GREEN GABLES	RKO RADIO release. Producer, Kenneth Macgowan.	Anne Shirley O. P. Heggie Sara Haden	Tom Brown Helen Westley Murray Kinnell Gertrude Messinger
THE PAINTED VEIL	METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.	Greta Garbo George Brent Jean Hersholt Katharine Alexander Soo Yong	Herbert Marshall Warner Oland Beulah Bondi Cecilia Parker Forrester Harvey

DIRECTION

AUTHORS

TECHNICAL STAFF

Roy Del Ruth, director.
Walter Mayo, assistant director.

Story and Dialogue: Arthur Sheekman, Nat Perlin and Nunnally Johnson. **Music and Lyrics:** Songs by Walter Donaldson and Gus Kahn, Burton Lane and Harold Adamson. "Mandy" by Irving Berlin. **Fantasy in Technicolor:** Music and lyrics by Gus Kahn, Walter Donaldson and Alfred Newman. **Dances and Ensembles:** Directed by Seymour and Felix. **Musical Director:** Alfred Newman.

Art Director: Richard Day. **Film Editor:** Stuart Heisler. **Costumes:** Omar Kiam. **Fantasy in Technicolor:** Color direction by Willy Pogany. **Color Photography:** Ray Rennahan. **Sound Engineer:** Vinton Vernon. **Photographer:** Ray June.

David Burton, director.
Arthur Black, associate director.

Story: Dwight Taylor. **Screen Play:** Jo Swerling.

Film Editor: Viola Lawrence. **Sound Engineer:** Glenn Rominger. **Photographer:** Ted Tetzlaff.

Norman Taurog, director.

Story: Original by Alice Hegan Rice and Anne Crawford Flexner. **Screen Play:** William Slavens McNutt and Jane Storm.

Art Directors: Hans Dreier and Robert Odell. **Photographer:** Charles Lang.

DIRECTION

AUTHORS

TECHNICAL STAFF

Frank Borzage, director.
Lew Borzage, assistant director.

Story: Original by Delmer Daves and Lou Edelman. **Screen Play:** Delmer Daves. **Music and Lyrics:** Allie Wrubel and Mort Dixon. **Dance Numbers:** Directed by Bobby Connolly.

Art Director: Jack Okey. **Film Editor:** Wm. Holmes. **Technical Directors:** Colonel Timothy J. Lonergan and Lieut. P. Eckles. **Costumer:** Orry-Kelly. **Photographers:** Sol Polito and George Barnes.

David Butler, director.

Story: David Butler and Edwin Burke. **Screen Play:** William Conselman. **Music:** Richard A. Whiting. **Lyrics:** Sidney Clare. **Musical Director:** Samuel Kaylin. Number staged by Sammy Lee.

Art Directors: Duncan Cramer and Albert Hogsett. **Gowns:** Royer. **Aeronautics Advisor:** Bob Blair. **Sound Engineer:** S. C. Chapman. **Photographer:** Arthur Miller.

Gus Meins and Charles Rogers, directors.

Story: Book and lyrics by Glen MacDonough. **Screen Play:** Frank Butler and Nick Grinde. **Composer:** Victor Herbert. **Musical Director:** Harry Jackson.

Film Editors: William Terhune and Bert Jordan. **Sound Engineer:** Elmer Raguse. **Photographers:** Francis Corby and Art Lloyd.

Norman Taurog, director.

Story: Original by George Marion, Jr. **Screen Play:** Walter DeLeon, John McDermott, Francis Martin. **Music:** Harry Revel. **Lyrics:** Mack Gordon. **Dances:** LeRoy Prinz.

Art Directors: Hans Dreier and Robert Usher. **Sound Engineer:** Eugene Merritt. **Photographers:** Leo Tover and Ted Tetzlaff.

George Nicholls, Jr., director.

Story: Based on book by L. M. Montgomery. **Screen Play:** Sam Mintz. **Musical Director:** Max Steiner.

Art Directors: Van Nest Polglase and Al Herman. **Costumer:** Walter Plunkett. **Film Editor:** Arthur Schmidt. **Sound Engineer:** George D. Ellis. **Photographer:** Lucien Andriot. **Photographic Effects:** Vernon Walker.

Richard Boleslawski, director.

Story: From the novel by W. Somerset Maugham. **Screen Play:** John Meehan, Salka Viertel and Edith Fitzgerald. **Musical Score:** Herbert Stothart.

Art Director: Cedric Gibbons. Associates, Alexander Toluboff, Edwin P. Willis. **Costumer:** Adrian. **Film Editor:** Hugh Wynn. **Sound Engineer:** Douglas Shearer. **Photographer:** William Daniels.



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June 1934	"BABY TAKE A BOW"	KO
Dec. 1934	"BRIGHT EYES"	KO
Feb. 1935	"THE LITTLE COLONEL"	KO
May 1935	"OUR LITTLE GIRL"	KO
July 1935	"CURLY TOP"	KO
Dec. 1935	"THE LITTLEST REBEL"*	KO



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THE KEYSTONE OF
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January 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
FORSAKING ALL OTHERS	METRO-GOLDWYN-MAYER release. Producer, Bernard H. Hyman. Assistant to the Producer, Frank Davis.	Joan Crawford Clark Gable Charles Butterworth Rosalind Russell Robert Montgomery Billie Burke Frances Drake Ted Healy
THE LITTLE MINISTER	RKO RADIO release. Producer, Pandro S. Berman.	Katharine Hepburn Alan Hale Lumsden Hare Beryl Mercer John Beal Donald Crisp Andy Clyde Billy Watson
BROADWAY BILL	COLUMBIA release. Producer, Harry Cohn.	Warner Baxter Walter Connolly Raymond Walburn Margaret Hamilton Helen Vinson Jason Robards Helen Millard Charles Levinson Edmund Breese George Cooper Paul Harvey Myrna Loy Lynne Overman Clarence Muse Douglas Dumbrille George Meeker Helen Flint Harry Holman Ward Bond Harry Todd Charles Wilson Edward Tucker Frankie Darro
THE COUNTY CHAIRMAN	FOX release. Producer, Edward W. Butcher.	Will Rogers Kent Taylor Mickey Rooney Evelyn Venable Louise Dresser Berton Churchill Frank Melton
BRIGHT EYES (See December, 1934)	FOX release. Producer, Sol Wurtzel.	
LIVES OF A BENGAL LANCER	PARAMOUNT release. Producer, Louis D. Lighton.	Gary Cooper Richard Cromwell C. Aubrey Smith Kathleen Burke Franchot Tone Sir Guy Standing Monte Blue Colin Tapley

February 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
DAVID COPPERFIELD	METRO-GOLDWYN-MAYER release. Producer, David O. Selznick.	W. C. Fields Maureen O'Sullivan Edna May Oliver Frank Lawton Elizabeth Allan Basil Rathbone Jean Cadell Lennox Pawle Una O'Connor Hugh Williams Herbert Mundin Lionel Barrymore Madge Evans Lewis Stone Freddie Bartholomew Roland Young Elsa Lanchester Jessie Ralph Violent Kemble Cooper John Buckler Ivan Simpson Fay Chaldecott

[February 1935 continued on pages 30-31]

DIRECTION

AUTHORS

TECHNICAL STAFF

W. S. Van Dyke, director.

Story: From the play by Frank Morgan Cavett and Edward Barry Roberts. **Screen Play:** Joseph L. Mankiewicz. **Musical Score:** Dr. William Axt.

Art Director: Cedric Gibbons. **Associate:** Edwin B. Willis. **Costumer:** Adrian. **Film Editor:** Tom Held. **Sound Engineer:** Douglas Shearer. **Photographers:** Gregg Toland, George Folsey.

Richard Wallace, director.

Story: From the novel by Sir James M. Barrie. **Screen Play:** Jane Murfin, Sarah Y. Mason and Victor Heerman. **Music:** Max Steiner.

Art Directors: Van Nest Polglase and Carroll Clark. **Interiors:** Hobe Erwin. **Costumer:** Walter Plunkett. **Film Editor:** William Hamilton. **Technical Advisor:** Robert Watson. **Sound Engineer:** Clem Portman. **Photographer:** Henry Gerrard. **Photographic Effects:** Vernon Walker. **Additional Scenes:** Mortimer Offner and Jack Wagner.

Frank Capra, director.

Story: Original by Mark Hellinger. **Screen Play:** Robert Riskin.

Photographer: Joseph Walker.

John Blystone, director.

Story: Based on play by George Ade. **Screen Play:** Sam Hellman and Gladys Lehman. **Musical Director:** Arthur Lange.

Art Director: William Darling. **Costumer:** William Lambert. **Sound Engineer:** Donald Flick. **Photographer:** Hal Mohr.

Henry Hathaway, director.

Story: Original, Francis Yeats-Brown. **Screen Play:** Waldemar Young, John L. Balderston and Achmed Abdullah. **Adaptation:** Grover Jones and William Slavens McNutt.

Art Directors: Hans Dreier and Roland Anderson. **Sound Engineer:** Harold Lewis. **Photographer:** Charles Lang.

DIRECTION

AUTHORS

TECHNICAL STAFF

George Cukor, director.

Story: Based on the novel by Charles Dickens. **Screen Play:** Howard Estabrook. **Adaptation:** Hugh Walpole. **Musical Score:** Herbert Stothart.

Art Director: Cedric Gibbons. **Associates:** Merrill Pye and Edwin B. Willis. **Costumer:** Dolly Tree. **Special Effects:** Slavko Vorkapich. **Film Editor:** Robert J. Kern. **Photographer:** Oliver T. Marsh.

TITLE	DISTRIBUTOR : PRODUCER	CAST
LIVES OF A BENGAL LANCER (See January, 1935)	PARAMOUNT release. Producer, Louis D. Lighton.	
THE WOMAN IN RED	WARNER release. Producer, First National	Barbara Stanwyck Genevieve Tobin Philip Reed Russell Hicks Claude Gillingwater Gene Raymond John Eldredge Dorothy Tree Nella Walker Doris Lloyd
THE SCARLET PIMPERNEL	UNITED ARTISTS release. Producer, London Films.	Leslie Howard Raymond Massey Bramwell Fletcher Joan Gardner Mabel Terry-Lewis Ernest Milton Melville Cooper Moreland Graham Gertrude Musgrove Bromley Davenport Merle Oberon Nigel Bruce Anthony Bushell Walter Rilla O. B. Clarence Edmund Breon Gib McLaughlin John Turnbull Allan Jeayes William Freshman
SWEET MUSIC	WARNER release.	Rudy Vallee Ned Sparks Robert Armstrong Alice White Al Shean William B. Davidson Addison Richards Clay Clement The Frank and Milton Britton Comedy Band Ann Dvorak Helen Morgan Allen Jenkins Joseph Cawthorn Philip Reed Henry O'Neill Russell Hicks Rudy Vallee's Conn. Yankees
THE GILDED LILY	PARAMOUNT release.	Claudette Colbert Ray Milland Luis Alberni Donald Meek Ferdinand Munier Michelette Burani James T. Quinn Fred MacMurray C. Aubrey Smith Edward Craven Charles Irwin Grace Bradley Claude King Edward Gargan
THE GOOD FAIRY	UNIVERSAL release.	Margaret Sullavan Frank Morgan Alan Hale Cesar Romero Herbert Marshall Reginald Owen Beulah Bondi Eric Blore

March 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
ROBERTA	RKO RADIO release. Producer, Pandro S. Berman. Production Associate, Zion Myers.	Irene Dunne Ginger Rogers Helen Westley Victor Varconi Ferdinand Munier Adrian Rosley Fred Astaire Randolph Scott Claire Dodd Luis Alberni Torben Meyer Bodil Rosing
RUGGLES OF RED GAP	PARAMOUNT release. Producer, Arthur Hornblow, Jr.	Charles Laughton Charlie Ruggles Roland Young Mary Boland Zasu Pitts Leila Hyams Lucjen Littlefield

[March 1935 continued on pages 34-35]

DIRECTION

AUTHORS

TECHNICAL STAFF

Robert Florey, director.

Story: Based on novel "North Shore," by Wallace Irwin. **Screen Play:** Mary McCall, Jr. and Peter Milne. **Dialogue Director:** Stanley Logan. **Musical Director:** Vitaphone orchestra conducted by Leo F. Forbstein.

Art Director: Esdras Hartley. **Costumer:** Orry-Kelly. **Film Editor:** Terry Morse. **Photographer:** Sol Polito.

Harold Young, director.

Story: Novel by the Baroness Orczy. **Adaptation, Dialogue, etc.:** Lajos Biro, Sam Berman, Robert Sherwood and Arthur Wimperis.

Settings: Vincent Korda. **Sound Engineer:** A. W. Watkins. **Photographer:** Harold Rosson.

Alfred E. Green, director.

Story: Original by Jerry Wald, Carl Erickson and Warren Duff. **Music and Lyrics:** Warren and Dubin, Fain and Kahal, and Dixon and Wrubel. **Musical Arrangements:** Ray. Heindorf. **Dances and Ensembles:** Directed by Bobby Connolly.

Art Director: Robert Haas. **Film Editor:** Bert Levy. **Photographer:** James Van Trees.

Wesley Ruggles, director.

Story: Original by Melville Baker and Jack Kirkland. **Screen Play:** Claude Binyon. **Music:** Arthur Johnston. **Lyrics:** Sam Coslow.

Costumer: Travis Banton. **Jewels:** Designed by William Howard Hoeffler. **Photographer:** Victor Milner.

William Wyler, director.

Story: Based on the play by Ferenc Molnar. **Screen Play:** Preston Sturges.

Art Director: Charles B. Hall. **Film Editor:** Daniel Mandell. **Sound Engineer:** Gilbert Kurland. **Photographer:** Norbert Brodine.

DIRECTION

William A. Seiter, director.

AUTHORS

Story: From play, "Roberta." **Screen Play:** Jane Murfin, Sam Mintz and Allan Scott. **Additional Dialogue:** Glenn Tryon. **Music:** Jerome Kern. **Books and Lyrics:** Otto Harbach. **Additional Lyrics:** Dorothy Fields and Jimmy McHugh. **Musical Director:** Max Steiner.

TECHNICAL STAFF

Leo McCarey, director.

Story: Original, Harry Leon Wilson. **Screen Play:** Walter DeLeon and Harlan Thompson. **Adaptation:** Humphrey Pearson. **Music:** Ralph Rainger. **Lyrics:** Sam Coslow.

Art Directors: Hans Dreier and Robert Odell. **Film Editor:** Edward Dmytryk. **Sound Engineer:** P. G. Wisdom. **Photographer:** Alfred Gilks.

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THE LITTLE COLONEL	FOX release. Producer, B. G. DeSylva.	Shirley Temple Evelyn Venable Sidney Blackmer Bill Robinson Lionel Barrymore John Lodge Alden Chase
THE SCARLET PIMPERNEL (See February, 1935)	UNITED ARTISTS release. Producer, London Films.	
FOLIES BERGERE	UNITED ARTISTS release. Producer, Darryl F. Zanuck. Associate Producers, William Goetz, Raymond Griffith.	Maurice Chevalier Merle Oberon Ferdinand Munier Lumsden Hare Ferdinand Gottschalk Georges Renavent Frank McGlynn, Sr. Ann Sothorn Eric Blore Walter Byron Robert Grieg Halliwell Hobbes Philip Dare Barbara Leonard
THE WHOLE TOWN'S TALKING	COLUMBIA release.	Edward G. Robinson Arthur Hohl Wallace Ford Paul Harvey Etienne Girardot Robert Emmett O'Connor J. Farrell MacDonald Jean Arthur Arthur Byron Donald Meek Ed Brophy James Donlan
WEST POINT OF THE AIR	METRO-GOLDWYN-MAYER release. Producer, Monta Bell.	Wallace Beery Maureen O'Sullivan James Gleason Russell Hardie Robert Livingston Robert Young Lewis Stone Rosalind Russell Henry Wadsworth Robert Taylor
SEQUOIA	METRO-GOLDWYN-MAYER release. Producer, John W. Considine, Jr.	Jean Parker Samuel S. Hinds Ben Hall Russell Hardie Paul Hurst Willie Fung

April 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
ROBERTA (See March, 1935)	RKO RADIO release. Producer, Pandro S. Berman. Production Associate, Zion Myers.	
LIFE BEGINS AT 40	FOX release. Producer, Sol M. Wurtzel.	Will Rogers George Barbier Jane Darwell Sterling Holloway Roger Imhof John Bradford Richard Cromwell Rochelle Hudson Slim Summerville Thomas Beck Charles Sellon Ruth Gillette
NAUGHTY MARIETTA	METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.	Jeanette MacDonald Frank Morgan Douglas Dumbrille Cecelia Parker Greta Meyer Harold Huber Nelson Eddy Elsa Lanchester Joseph Cawthorn Walter Kingsford Akim Tamiroff Edward Brophy

[April 1935 continued on pages 36-37]

DIRECTION	AUTHORS	TECHNICAL STAFF
David Butler, director.	Story: Based on the story, "The Little Colonel," by Annie Fellows Johnson. Screen Play and Adaptation: William Conselman. Music Adaptation: Cyril J. Mockridge. Musical Director: Arthur Lange.	Art Director: William Darling. Costumer: William Lambert. Sound Engineer: S. C. Chapman. Color Director: Natalie Kalmus. Color Photographer: William Skall. Photographer: Arthur Miller.
Roy Del Ruth, director. Fred Fox, assistant director.	Story: Based on a play by Rudolph Lothar and Hans Adler. Screen Play: Bess Meredyth and Hal Long. Musical Numbers: Created by Dave Gould. Song Numbers: Jack Meskill and Jack Stern, Burton Lane and Harold Adamson, Christine and Willemegz. Musical Director: Alfred Newman.	Art Director: Richard Day. Costumer: Omar Kiam. Film Editors: Allen McNeil and Sherman Todd. Sound Engineer: Vinton Vernon, Roger Heman. Photographer: Barney McGill.
John Ford, director. Wilbur McGaugh, assistant director.	Story: W. R. Burnett. Screen Play: Jo Swerling, Robert Riskin.	Film Editor: Viola Lawrence. Sound Engineer: Glenn Rominger. Photographer: Joseph August.
Richard Rosson, director.	Story: Original by John Monk Saunders. Screen Play: Frank Wead and Arthur J. Beckhard.	Photographer: Clyde DeVinna. Aerial Photographers: Charles A. Marshall and Elmer Dyer.
Chester M. Franklin, director.	Story: Based on the novel, "Malibu," by Vance Hoyt. Screen Play: Ann Cunningham, Sam Armstrong and Carey Wilson. Musical Score: Herbert Stothart.	Film Editor: Charles Hochberg. Sound Engineer: Douglas Shearer. Photographer: Chester A. Lyons.

DIRECTION	AUTHORS	TECHNICAL STAFF
George Marshall, director.	Story: Suggested by the book by Walter B. Pitkin. Screen Play: Lamar Trotti. Contributing Dialogue: Robert Quillen. Musical Director: Samuel Kaylin.	Art Directors: Duncan Cramer and Albert Hogsett. Costumer: Lillian. Sound Engineer: Bernard Fredricks. Photographer: Harry Jackson.
W. S. Van Dyke, director.	Story: Book and lyrics by Rita Johnson Young. Screen Play: John Lee Mahin, Frances Goodrich and Albert Hackett. Music: Victor Herbert. Added Lyrics: Gus Kahn.	Photographer: William Daniels.

TITLE	DISTRIBUTOR : PRODUCER	CAST
MISSISSIPPI	PARAMOUNT release. Producer, Arthur Hornblow, Jr.	Bing Crosby Joan Bennett Gail Patrick John Miljan Fred Kohler, Sr. Libby Taylor Paul Hurst W. C. Fields Queenie Smith Claude Gillingwater Ed Pawley John Larkin Harry Meyers Theresa Maxwell Conover Molasses and January
GOLD DIGGERS OF 1935	WARNER release. Producer, First National.	Dick Powell Gloria Stuart Glenda Farrell Hugh Herbert Adolphe Menjou Alice Brady Frank McHugh Joseph Cawthorn Grant Mitchell
RECKLESS	METRO-GOLDWYN-MAYER release. Producer, David O. Selznick.	Jean Harlow Franchot Tone Ted Healy Robert Light William Powell May Robson Nat Pendleton Rosalind Russell
THE BRIDE OF FRANKENSTEIN	UNIVERSAL release. Producer, Carl Laemmle, Jr.	Boris Karloff Valerie Hobson Ernest Thesiger Dwight Frye Una O'Connor Douglas Walton Colin Clive Elsa Lanchester O. P. Heggie E. E. Clive Anne Darling Gavin Gordon

May 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
G-MEN	WARNER release. Producer, First National. Supervisor, Lou Edelman.	James Cagney Barton MacLane William Harrigan Raymond Hatton Ann Dvorak Lloyd Nolan Noel Madison Margaret Lindsay Russell Hopton Monte Blue Harold Huber Robert Armstrong Edward Pawley Addison Richards Regis Toomey
NAUGHTY MARIETTA (See April, 1935)	METRO-GOLDWYN-MAYER release. Producer, Hunt Stromberg.	
GOIN' TO TOWN	PARAMOUNT release. Producer, William LeBaron.	Mae West Ivan Lebedeff Marjorie Gateson Monroe Owsley Gilbert Emery Lucio Villegas Paul Harvey Wade Boteler Paul Cavanagh Tito Coral Fred Kohler, Sr. Grant Withers Luis Alberni Mona Riso Adrienne D'Ambricourt Bert Roach Dewey Robinson
LES MISERABLES	UNITED ARTISTS release. Producer, Twentieth Century. A Darryl Zanuck production. Associate Producers, William Goetz and Raymond Griffith.	Charles Laughton Sir Cedric Hardwicke Frances Drake Florence Eldridge Mary Forbes Fredric March Rochelle Hudson John Beal Jessie Ralph Florence Roberts

[May 1935 continued on pages 40-41]

DIRECTION	AUTHORS	TECHNICAL STAFF
A. Edward Sutherland, director.	Story: Original by Booth Tarkington. Screen Play: Francis Martin and Jack Cunningham. Adaptation: Herbert Fields and Claude Binyon. Music: Richard Rodgers. Lyrics: Lorenz Hart.	Art Directors: Hans Dreier and Bernard Herzbrun. Film Editor: Chandler House. Sound Engineer: Eugene Merritt. Photographer: Charles Lang.
Busby Berkeley, director.	Story: Robert Lord and Peter Milne. Screen Play: Manuel Seff and Peter Milne. Music and Lyrics: Harry Warren and Al Dubin. Dances: Created and staged by Busby Berkeley.	Art Director: Anton Grot. Film Editor: George Amy. Photographer: George Barnes.
Victor Fleming, director. Charles Dorian, assistant director.	Story: From a story by Oliver Jeffries. Screen Play: P. J. Wolfson. Dances: Staged by Carl Randall and Chester Hale.	Art Director: Cedric Gibbons. Associates: Merrill Pye, Edwin B. Willis. Film Editor: Margaret Booth. Sound Engineer: Douglas Shearer. Photographer: George Folsey.
James Whale, director. Harry Menke and Joseph McDonough, assistant directors.	Story: Original screen play by John L. Balderston and William Hurlbut. Music: Franz Waxman.	Art Director: Charles D. Hall. Film Editor: Ted Kent. Editorial Supervision: Maurice Pivar. Sound Supervision: Gilbert Kurland. Photographer: John Mescall.

DIRECTION	AUTHORS	TECHNICAL STAFF
William Keighley, director.	Story: Gregory Rogers. Screen Play: Seton I. Miller. Musical Director: Leo F. Forbstein.	Art Director: John Hughes. Costumer: Orry-Kelly. Film Editor: Jack Killifer. Photographer: Sol Polito.
Alexander Hall, director. James Dugan, assistant director.	Story: Original, Marion Morgan and George B. Dowell. Screen Play and Dialogue: Mae West. Music: Sam Fain. Lyrics: Irving Kahan.	Art Directors: Hans Dreier and Robert Usher. Costumer: Travis Banton. Film Editor: LeRoy Stone. Sound Engineer: M. M. Paggi. Photographer: Karl Struss.
Richard Boleslawski, director. Eric Stacey, assistant director.	Story: Based on novel by Victor Hugo. Screen Play: W. P. Lipscomb. Musical Direction: Alfred Newman.	Art Director: Richard Day. Costumer: Omar Kiam. Film Editor: Barbara McLean. Sound Engineer: Frank Maher, Roger Heman. Photographer: Gregg Toland.

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TITLE	DISTRIBUTOR : PRODUCER	CAST
THE BRIDE OF FRANKENSTEIN (See April, 1935)	UNIVERSAL release. Producer, Carl Laemmle, Jr.	
OUR LITTLE GIRL	FOX release. Producer, Edward Butcher.	Shirley Temple Joel McCrea Erin O'Brien-Moore Margaret Armstrong Leonard Carey Rosemary Ames Lyle Talbot Poodles Hanneford Rita Owin Warren Hymer Jack Baxley

June 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
NO MORE LADIES	METRO-GOLDWYN-MAYER release.	Joan Crawford Franchot Tone Edna May Oliver Reginald Denny Robert Montgomery Charlie Ruggles Gail Patrick
OIL FOR THE LAMPS OF CHINA	WARNER release. Producer, First National. A Cosmopolitan production. Supervisor, Robert Lord.	Pat O'Brien Jean Muir Arthur Byron Henry O'Neill Ronnie Cosby Tetsu Komai Josephine Hutchinson Lyle Talbot John Eldredge Donald Crisp Willie Fung George Meeker
DOUBTING THOMAS	FOX release. Producer, B. G. DeSylva.	Will Rogers Alison Skipworth Andrew Tombes Frances Grant Helen Flint T. Roy Barnes John Qualen Billie Burke Sterling Holloway Gail Patrick Frank Albertson Johnny Arthur Ruth Warren Fred Wallace
BECKY SHARP	RKO RADIO release. Producer, Pioneer Pictures. In Charge of Production, Kenneth Macgowan.	Miriam Hopkins Cedric Hardwicke Alison Skipworth Frances Dee Billie Burke Nigel Bruce
LES MISERABLES (See May, 1935)	UNITED ARTISTS release. Producer, Twentieth Century. A Darryl Zanuck production. Associate Producers, William Goetz and Raymond Griffith.	
UNDER THE PAMPAS MOON	FOX release. Producer, B. G. DeSylva.	Warner Baxter Veloz and Yolanda J. Carroll Naish Jack LaRue Blanca Vischer Armida Phillip Cooper Ketti Gallian John Miljan Soledad Jimenez George Irving Rita Cansino Ann Codee Paul Porcasi Max Wagner

[June 1935 continued on pages 42-43]

DIRECTION

AUTHORS

TECHNICAL STAFF

John Robertson, director.

STORY: From the story, "Heaven's Gate," by Florence Leighton Pfalzgraf. **Screen Play:** Stephen Avery, Allen Rivkin, Jack Yellen. **Musical Director:** Oscar Bradley.

Art Director: William Darling. **Costumer:** Rene Hubert. **Sound Engineer:** W. D. Flick. **Photographer:** John Seitz.

DIRECTION

AUTHORS

TECHNICAL STAFF

Edward H. Griffith, director.
Sandy Ross, assistant director.

Story: From the play by A. E. Thomas. **Screen Play:** Donald Ogden Stewart and Horace Jackson. **Musical Score:** Edward Ward.

Art Director: Cedric Gibbons. **Associates:** Joseph Wright, Edwin B. Willis. **Film Editor:** Frank E. Hull. **Photographer:** Oliver T. Marsh.

Mervyn LeRoy, director.
Lee Katz, assistant director.

Story: Based on story by Alice Tisdale Hobart. **Screen Play:** Laird Doyle.

Art Director: Robert M. Haas. **Film Editor:** William Clemens. **Photographer:** Tony Gaudio.

David Butler, director.

Story: From the play, "The Torch Bearers," by George Kelly. **Screen Play:** William Conselman. **Adaptation:** Bartlett Cormack.

Art Director: Jack Otterson. **Photographer:** Joseph Valentine.

Rouben Mamoulian, director.

Story: Based on the play by Langdon Mitchell from Thackeray's novel, "Vanity Fair." **Screen Play:** Francis Edward Faragoh.

Associate Art Director: W. B. Ihnen. **Film Editor:** Archie F. Marshak. **Color Designs:** Robert Edmund Jones. **Technicolor Director:** Natalie Kalmus. **Photographer:** Ray Rennahan.

James Tinling, director.

Story: Original by Gordon Morris. **Screen Play:** Ernest Pascal, Bradley King. **Additional Dialogue:** Henry Johnson.

Art Director: William Darling. **Photographer:** Chester Lyons.

TITLE	DISTRIBUTOR : PRODUCER	CAST
PUBLIC HERO NO. 1	METRO-GOLDWYN-MAYER release. Producer, Lucien Hubbard.	Lionel Barrymore Jean Arthur Paul Kelly Paul Hurst Chester Morris Joseph Calleia Lewis Stone George E. Stone Sam Baker
THE GLASS KEY	PARAMOUNT release. Producer, E. Lloyd Sheldon.	George Raft Claire Dodd Rosalind Keith Emma Dunn Guinn Williams Edward Arnold Ray Milland Charles Richman Robert Gleckler Tammany Young
BREAK OF HEARTS	RKO RADIO release. Producer, Pandro S. Berman.	Katharine Hepburn John Beal Sam Hardy Helene Millard Susan Fleming Charles Boyer Jean Hersholt Inez Courtney Ferdinand Gottschalk

July 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
LOVE ME FOREVER	COLUMBIA release.	Grace Moore Robert Allen Michael Bartlett Douglas Dumbrille Gavin Gordon Charles Moore Harry Barris Leo Carrillo Spring Byington Luis Alberni Thurston Hall Nell Cook Charles McAvoy Maxine Lewis
BECKY SHARP (See June, 1935)	RKO RADIO release. Producer, Pioneer Pictures. In Charge of Production, Kenneth Macgowan.	
CURLY TOP	FOX release. Producer, Winfield Sheehan.	Shirley Temple Rochelle Hudson Rafaela Ottiano Etienne Girardot Maurice Murphy John Boles Jane Darwell Esther Dale Arthur Treacher
ESCAPE ME NEVER	UNITED ARTISTS release. Produced by Herbert Wilcox for British & Dominions.	Elisabeth Bergner Penelope Dudley Ward Lyn Harding Irene Vanbrugh Hugh Sinclair Griffith Jones Leon Quartermaine Rosalinde Fuller
BROADWAY GONDOLIER	WARNER release.	Dick Powell Adolphe Menjou William Gargan Grant Mitchell Joseph Sauters Bob Murphy Joan Blondell Louise Fazenda George Barbier Hobart Cavanaugh Rafael Storm James Burke Ted Fio Rito and his Band The Four Mills Bros.

[July 1935 continued on pages 46-47]

DIRECTION	AUTHORS	TECHNICAL STAFF
J. Walter Ruben, director. Hugh Boswell, assistant director.	Story: J. Walter Ruben and Wells Root. Screen Play: Wells Root.	Art Director: Cedric Gibbons. Associates: Lionel Banks, Edward B. Willis. Costumer: Dolly Tree. Film Editor: Frank Sullivan. Photographer: Gregg Toland.
Frank Tuttle, director. Russell Mathews, assistant director.	Story: From a novel by Dashiell Hammett. Screen Play: Kathryn Scola and Kubec Glasmon. Additional Dialogue: Harry Ruskin.	Art Directors: Hans Dreier and Earl Hedrick. Film Editor: Hugh Bennett. Photographer: Henry Sharp.
Philip Moeller, director. Jane Loring, associate director. Eddie Killy, assistant director.	Story: Lester Cohen. Screen Play: Sarah Y. Mason, Victor Heerman and Anthony Veiller.	Art Director: Van Nest Polglase. Film Editor: William Hamilton. Photographer: Robert De Grasse.

DIRECTION	AUTHORS	TECHNICAL STAFF
Victor Schertzinger, director. Art Black, assistant director.	Story: Victor Schertzinger. Screen Play: Jo Swerling and Sidney Buchman. Thematic Music: Victor Schertzinger and Gus Kahn. Musical Treatment: Louis Silvers. Operatic Numbers: Conducted by Gastano Merola.	Film Editors: Gene Milford, Viola Lawrence. Sound Engineer: Paul G. Neal. Photographer: Joseph Walker.
Irving Cummings, director.	Screen Play: Patterson McNutt and Arthur Beckhard. Music: Ray Henderson. Lyrics: Ted Koehler, Edward Heyman and Irving Caesar. Dances: Jack Donohue. Musical Director: Oscar Bradley.	Art Director: Jack Otterson. Costumer: Rene Hubert. Film Editor: Jack Murray. Sound Engineer: Eugene Grossman. Photographer: John Seitz.
Dr. Paul Czinner, director.	Story: From the play by Margaret Kennedy. Screen Play: Margaret Kennedy and Carl Zuckmayer. Music: Composed by William Walton.	Photographers: Georges Perinal and Sepp Allgeier.
Lloyd Bacon, director.	Story: Sig Herzig, E. Y. Harburg and Hans Kraly. Screen Play: Warren B. Duff and Sig Herzig. Music and Lyrics: Harry Warren and Al Dubin. Musical Director: Leo F. Forbstein.	Art Director: Anton Grot. Costumer: Orry-Kelly. Film Editor: George Amy. Photographer: George Barnes.

BUCK JONES PRODUCTIONS



THANKS—

To exhibitors of the nation who elected me the leading Western Star in 1933, in 1934 and again in 1935.

Motion Picture Herald box-office poll of the leading money making stars.

I personally welcome criticisms or suggestions from the exhibitors—the men who buy my pictures.

BUCK JONES

THE BOX OFFICE CHECK-UP OF 1935

CURRENT RELEASES

Rocky Rhodes
When a Man Sees Red
Crimson Trail
Stone of Silver Creek
Border Brigands
Outlawed Guns
The Throw-Back
The Ivory Handled Gun
Sunset of Power
Silverspurs

Announcing Sixteen Productions For The Independent Market . . .

ZEIDMAN PICTURES announces the production and release on the independent market of sixteen productions for the coming season . . . pictures of such definite showmanship qualities as to warrant box-office attention by every exhibitor, everywhere.

ZEIDMAN PICTURES owns the rights to many of the most valuable picture properties in show business . . . BOOKS whose titles alone mean ready-made audiences of millions . . . SCREENPLAYS built from the ground up on box-office ideas that make them easy of exploitation and sure of wide appeal.

ST. ELMO

Augusta Evans Winslow's greatest novel. Screenplay by Earle Snell.

SWEETHEART OF THE NAVY

"Honey girl" herself . . . on land and sea . . . in a fast-moving musical. Directed by Johnny Hines. Screenplay by Rex Taylor.

THE GOLD BUG

Edgar Allan Poe's most widely-read story. Screenplay by Karl Brown.

THE RIGHT TO KILL

A dramatic thunderbolt by Doris Anderson, based on "Mercy Killings." The subject that is sweeping the country.

WOMAN IN WHITE

Wilkie Collins' notable novel of mystery, romance and intrigue.

THE CAPTAIN COMES TO TOWN

Dramatic musical romance of life on the Mississippi.

TEMPEST AND SUNSHINE

Mary J. Holmes' companion novel to that great book, "Lena Rivers."

THEY WALKED ALONE

The most emotional novel from the pen of that master of fiction, Honore de Balzac.

IN HIS STEPS

The biggest best seller of all time. By Charles Sheldon.

ROGUE'S GALLERY

By Willard Keefe. The "inside" on what goes on behind the walls of a great prison.

FANTOMAS

Fantomas . . . the man of a thousand disguises. By Pierre Souvestre and Marcel Allain. A thrill treat for detective and mystery fans, who number millions.

THE FIVE LITTLE PEPPERS

More than six million readers have bought upwards of two million copies of Margaret Sidney's famous Pepper Books.

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FOUR BRET HARTE NOVELS

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THE OUTCASTS OF POKER FLAT M'LISS OF RED MOUNTAIN TENNESSEE'S PARTNER THE LUCK OF ROARING CAMP

ZEIDMAN FILM CORPORATION

B. F. Zeidman, President,
In Charge of Production

L. J. Schlaifer, Vice-President,
In Charge of Distribution

PARAMOUNT BUILDING . . . 1501 BROADWAY . . . NEW YORK, N. Y.

TITLE	DISTRIBUTOR : PRODUCER	CAST	
FRONT PAGE WOMAN	WARNER release. Supervisor, Sam Bischoff.	Bette Davis June Martel Joseph Crehan Roscoe Karns J. Carroll Naish Grace Hale J. Farrell McDonald Addison Richards Georges Renavent	George Brent Dorothy Dare Joe King Winifred Shaw Walter Walker Selmar Jackson Gordon Westcott Miki Morita Huntley Gordon
NO MORE LADIES (See June, 1935)	METRO-GOLDWYN-MAYER release.		
THE RAVEN	UNIVERSAL release. Associate Producer, David Diamond.	Boris Karloff Irene Ware Samuel Hinds Ian Wolfe Maidel Turner	Bela Lugosi Lester Matthews Inez Courtney Spencer Charters Arthur Hoyt

August 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST	
CURLY TOP (See July, 1935)	FOX release. Producer, Winfield Sheehan.		
CHINA SEAS	METRO-GOLDWYN-MAYER release. Associate Producer, Albert Lewin.	Wallace Beery Clark Gable Rosalind Russell C. Aubrey Smith William Henry. Lillian Bond Soo Yong Akim Tamiroff	Jean Harlow Lewis Stone Dudley Digges Robert Benchley Live de Maigret Edward Brophy Carol Ann Beery Ivan Lebedeff
BROADWAY GONDOLIER (See July, 1935)	WARNER release.		
ACCENT ON YOUTH	PARAMOUNT release. Producer, Douglas MacLean.	Sylvia Sidney Philip Reed Holmes Herbert Ernest Cossart Lon Chaney, Jr. Samuel S. Hinds Laura Treadwell	Herbert Marshall Astrid Allwyn Catherine Doucet Donald Meek Nick Foran Florence Roberts Janet Elsie Clark
ALICE ADAMS	RKO RADIO release. Producer, Pandro S. Berman.	Katharine Hepburn Fred Stone Frank Albertson Charley Grapewin Hedda Hopper Hattie McDaniels	Fred MacMurray Evelyn Venable Ann Shoemaker Grady Sutton Jonathan Hale
THE IRISH IN US	WARNER release. Producer, First National.	James Cagney Olivia De Havilland Allen Jenkins J. Farrell MacDonald Harvey Perry	Pat O'Brien Frank McHugh Mary Gordon Thomas Jackson

DIRECTION	AUTHORS	TECHNICAL STAFF
Michael Curtiz, director. Sherry Shourds, assistant director.	Story: From a story by Richard Macauley. Screen Play: Roy Chanslor, Lillie Edward. Dialogue: Laird Doyle. Dialogue Director: Frank McDonald.	Art Director: John Hughes. Film Editor: Terry Morse. Photographer: Tony Gaudio.
~	~	~
~	~	~
Louis Friedlander, director.	Story: Suggested by Edgar Allan Poe's, "The Raven." Screen Play: David Boehm.	Art Director: Albert D'Agostino. Film Editor: Alfred Akst. Editorial Supervision: Maurice Pivar. Sound Engineer: Gilbert Kurland. Photographer: Charles Stumar.

DIRECTION	AUTHORS	TECHNICAL STAFF
Tay Garnett, director. Joe Newman, assistant director.	Story: From the book by Crosbie Garstin. Screen Play: Jules Furthman and James Kevin McGuinness. Musical Score: Herbert Stothart.	Art Director: Cedric Gibbons. Associates: James Havens, David Townsend, Edwin B. Willis. Costumer: Adrian. Film Editor: William LeVanyway. Sound Engineer: Douglas Shearer. Photographer: Ray June.
~	~	~
~	~	~
Wesley Ruggles, director. James Dugan, assistant director.	Story: From a play by Samson Raphaelson. Screen Play: Herbert Fields and Claude Binyon.	Art Directors: Hans Dreier and Ernst Fegte. Film Editor: Otho Lovering. Sound Engineer: M. M. Paggi. Photographer: Leon Shamroy.
~	~	~
~	~	~
George Stevens, director. Eddie Killy, assistant director.	Story: From the novel by Booth Tarkington. Screen Play: Dorothy Yost, Mortimer Offner and Jane Murfin. Musical Director: Roy Webb.	Art Director: Van Nest Polglase. Associate: Perry Ferguson. Costumer: Walter Plunkett. Sound Engineer: D. A. Cutler. Photographer: Robert De Grasse.
~	~	~
~	~	~
Lloyd Bacon, director. Jack Sullivan, assistant director.	Story: Story idea by Frank Orsatti. Screen Play: Earl Baldwin. Musical Director: Leo F. Forbstein.	Art Director: Esdras Hartley. Film Editor: James Gibbson. Photographer: George Barnes.

September 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
TOP HAT	RKO RADIO release. Producer, Pandro S. Berman.	Fred Astaire Edward Everett Horton Erik Rhodes Ginger Rogers Helen Broderick Eric Blore
STEAMBOAT ROUND THE BEND	FOX release. Producer, Sol M. Wurtzel.	Will Rogers Irvin S. Cobb John McGuire Francis Ford Raymond Hatton Stepin Fetchit Anne Shirley Eugene Pallette Berton Churchill Roger Imhof Hobart Bosworth
ANNA KARENINA	METRO-GOLDWYN-MAYER release. Producer, David O. Selznick.	Greta Garbo Freddie Bartholomew May Robson Reginald Owen Reginald Denny Sarah Padden Fredric March Maureen O'Sullivan Basil Rathbone Phoebe Foster Joan Marsh Cora Sue Collins
CHINA SEAS (See August, 1935)	METRO-GOLDWYN-MAYER release. Associate Producer, Albert Lewin.	
DIAMOND JIM	UNIVERSAL release. Producer, Edmund Grainger.	Edward Arnold Binnie Barnes Hugh O'Connell Bill Demarest Robert McWade Robert Emmet O'Connor Jean Arthur Cesar Romero George Sidney Eric Blore Purnell Pratt
THE BIG BROADCAST OF 1936	PARAMOUNT release. Producer, Benjamin Glazer.	Bing Crosby George Burns Mary Boland Sir Guy Standing Amos 'n' Andy Wendy Barrie Bill Robinson Ray Noble and His Band Ina Ray Hutton and Her Melodears Jack Oakie Gracie Allen Charlie Ruggles Ethel Merman Lyda Roberti Gail Patrick Jessica Dragonette
THE DARK ANGEL	UNITED ARTISTS release. Producer, Samuel Goldwyn.	Fredric March Herbert Marshall John Halliday Frieda Inescort David Torrence Merle Oberon Janet Beecher Henrietta Crosman Claude Allister Cora Sue Collins
THE CALL OF THE WILD	UNITED ARTISTS release. Producer, Twentieth Century. A Darryl Zanuck production. Associate Producers, William Goetz and Raymond Griffith.	Clark Gable Jack Oakie Frank Conroy Sidney Toler Loretta Young Reginald Owen Katherine DeMille Buck (dog)

DIRECTION

AUTHORS

TECHNICAL STAFF

Mark Sandrich, director.

Story: Dwight Taylor. **Screen Play:** Dwight Taylor and Allan Scott. **Music and Lyrics:** Irving Berlin. **Musical Director:** Max Steiner. **Dances:** Ensembles staged by Hermes Pan.

Art Director: Van Nest Polglase. **Associate:** Carroll Clark. **Set Dressing:** Thomas Little. **Costumer:** Bernard Newman. **Photographer:** David Abel. **Photographic Effects:** Vernon Walker.

John Ford, director.

Story: From the novel by Ben Lucien Burman. **Screen Play:** Dudley Nichols and Lamar Trotti. **Musical Director:** Samuel Kaylin.

Art Directors: William Darling, Albert Hogsett. **Film Editor:** Al De Gaetano. **Sound Engineer:** Albert Protzman. **Photographer:** George Schneiderman.

Clarence Brown, director.

Story: From the novel by Count Leo Tolstoy. **Screen Play:** Clemence Dane and Salka Viertel. **Dialogue Adaptation:** S. N. Behrman. **Musical Score:** Herbert Stothart. **Dances:** Ballet staged by Margarete Wallman. Mazurka staged by Chester Hale. **Consultant:** Count Andrey Tolstoy.

Film Editor: Robert J. Kern. **Photographer:** William Daniels.

A. Edward Sutherland, director.
Joseph McDonough, assistant director.

Story: From the biography by Parker Morell. **Screen Play:** Preston Sturges. **Adaptation:** Harry Clork and Doris Malloy. **Music:** Franz Waxman. **Musical Director:** Bakaleinikoff.

Art Director: Charles D. Hall. **Costumer:** Vera West. Furs, Willard H. George. **Film Editor:** Daniel Mandell. **Editorial Supervision:** Maurice Pivar. **Sound Engineer:** Gilbert Kurland. **Photographer:** George Robinson.

Norman Taurog, director.

Screen Play: Walter DeLeon, Francis Martin and Ralph Spence. **Music and Lyrics:** Ralph Rainger, Richard Whiting, Leo Robin, Dorothy Parker, Mack Gordon, Harry Revel, Ray Noble. **Musical Director:** Nathaniel Finston. **Dance Ensembles:** Staged by LeRoy Prinz.

Art Directors: Hans Dreier and Robert Usher. **Film Editor:** Elsworth Hoagland. **Sound Engineer:** E. P. Merritt and J. N. Cope. **Photographer:** Leo Tover. **Special Photographic Effects:** Gordon Jennings and Farciot Edouart.

Sidney Franklin, director.

Story: From a play by Guy Bolton. **Screen Play:** Lillian Hellman and Mordaunt Sharp. **Musical Director:** Alfred Newman.

Art Director: Richard Day. **Costumer:** Omar Kiam. **Film Editor:** Stuart Heisler. **Sound Engineer:** Vinton Vernon. **Photographer:** Gregg Toland.

William Wellman, director.

Story: Based on the story by Jack London. **Screen Play:** Gene Fowler and Leonard Praskins. **Musical Score:** Alfred Newman.

Film Editor: Hanson Fritch. **Photographer:** Charles Rosher.



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DAILY

THROUGH THE SHOWMEN
OF THE NATION

announce

LLOYD BACON

FIRST in the directors class with

10 BOX OFFICE CHAMPIONS

"FIREMAN, SAVE MY CHILD"	March, April, 1932
"YOU SAID A MOUTHFUL"	December, 1932
"42ND STREET"	March, April, 1933
	SEMI-ANNUAL and ANNUAL, 1933
"PICTURE SNATCHER"	May, 1933
"FOOTLIGHT PARADE"	November, 1933
"WONDER BAR"	April, 1934
	SEMI-ANNUAL and ANNUAL, 1934
"HERE COMES THE NAVY"	August, 1934
"SIX-DAY BIKE RIDER"	October, 1934
"BROADWAY GONDOLIER"	July, 1935
"THE IRISH IN US"	August, 1935

*"The Singing Fool" (Number One on list
of all time best films grossing \$5,000,000)*

CURRENT RELEASE

FRISCO KID

WARNER BROS.—FIRST NATIONAL PRODUCTIONS

EARL BALDWIN

ASSOCIATE PRODUCER—WARNERS

WROTE THE SCREEN PLAYS
OF THE FOLLOWING

BOX OFFICE CHAMPIONS:

*"DR. X"

*"THE TENDERFOOT"

"SIX DAY BIKE RACE"

"WONDER BAR"

"HERE COMES THE NAVY"

"THE IRISH IN US"

* IN COLLABORATION

October 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
BROADWAY MELODY OF 1936	METRO-GOLDWYN-MAYER release. Producer, John W. Considine, Jr.	Eleanor Powell Robert Taylor June Knight Vilma Ebsen Nick Long, Jr. Frances Langford Jack Benny Una Merke Sid Silver Buddy Ebsen Robert Wildhack Harry Stockwell
~	~	~
BARBARY COAST	UNITED ARTISTS release. Producer, Samuel Goldwyn.	Miriam Hopkins Joel McCrea Frank Craven Clyde Cook Edward G. Robinson Walter Brennan Brian Donlevy Harry Carey
~	~	~
SHE MARRIED HER BOSS	COLUMBIA release.	Claudette Colbert Michael Bartlett Jean Dixon Edith Fellows Melvyn Douglas Raymond Walburn Katharine Alexander Clara Kimball Young
~	~	~
SHIPMATES FOREVER	WARNER release. Producer, First National. A Cosmopolitan production.	Dick Powell Lewis Stone Eddie Acuff John Arledge Ruby Keeler Ross Alexander Dick Foran Robert Light
~	~	~
I LIVE MY LIFE	METRO-GOLDWYN-MAYER release. Producer, Bernard H. Hyman.	Joan Crawford Frank Morgan Eric Blöre Jessie Ralph Frank Conroy Brian Aherne Aline MacMahon Fred Keating Arthur Treacher Etienne Girardot
~	~	~
TOP HAT (See September, 1935)	RKO RADIO release. Producer, Pandro S. Berman.	

November 1935

TITLE	DISTRIBUTOR : PRODUCER	CAST
MUTINY ON THE BOUNTY	METRO-GOLDWYN-MAYER release.	Charles Laughton Franchot Tone Eddie Quillan Donald Crisp Francis Lister Movita Ian Wolfe Clark Gable Herbert Mundin Dudley Digges Henry Stephenson Spring Byington Mamie Ivan Simpson
~	~	~
THANKS A MILLION	20th CENTURY release. Producer, Darryl F. Zanuck.	Dick Powell Fred Allen Paul Whiteman Raymond Walburn Yacht Club Boys Andrew Tombes Paul Harvey Margaret Irving Ann Dvorak Patsy Kelly Ramon Rubino Benny Baker Alan Dinehart Edwin Maxwe Charles Richman

[November 1935 continued on pages 54-55]

DIRECTION

AUTHORS

TECHNICAL STAFF

Roy Del Ruth, director.

Story: Based on an original story by Moss Hart. **Screen Play:** Jack McGowan and Sid Silvers. **Additional Dialogue:** Harry Conn. **Music:** Nacio Herb Brown. **Lyrics:** Arthur Freed. **Musical Direction:** Alfred Newman. **Orchestrations:** Edward B. Powell. **Dance Numbers:** Created and staged by Dave Gould. "Lucky Star" ballet staged by Albertina Rasch. **Musical Arrangements:** Roger Edens.

Art Director: Cedric Gibbons. **Associates:** Merrill Pye and Edwin B. Willis. **Costumer:** Adrian. **Film Editor:** Blanche Sewell. **Sound Engineer:** Douglas Shearer. **Photographer:** Charles Rosher.

Edward Hawks, director.
Walter Mayo, assistant director.

Screen Play: Charles MacArthur and Ben Hecht. **Musical Director:** Alfred Newman.

Art Director: Richard Day. **Costumer:** Omar Kiam. **Film Editor:** Edward Curtis. **Sound Engineer:** Frank Maher. **Photographer:** Ray June.

Gregory La Cava, director.
Norma Deming, assistant director.

Story: Thyra Samter Winslow. **Screen Play:** Sidney Buchman.

Art Director: Stephen Goosson. **Film Editor:** Richard Cahoon. **Sound Engineer:** Ed Bernds. **Photographer:** Leon Shamroy.

Frank Borzage, director.
Lew Borzage and Bill Cannon, assistant directors.

Story and Screen Play: Delmer Daves. **Music and Lyrics:** Harry Warren and Al Dubin. **Musical Director:** Leo F. Forbstein.

Art Director: Robert M. Haas. **Costumer:** Orry-Kelly. **Film Editor:** William Holmes. **Technical Advisors:** Commander M. S. Tisdale, U. S. N.; Lieut. (J. G.) W. J. Beecher, U. S. N.; Edward L. Adams. **Photographer:** Sol Polito.

W. S. Van Dyke, director.
Joe Newman, assistant director.

Story: From the story by Gottfried Reinhardt and Ethel Borden. Based upon a short story by A. Carter Goodloe. **Screen Play:** Joseph L. Mankiewicz. **Musical Score:** Dimitri Tiomkin.

Art Director: Cedric Gibbons. **Associates:** Merrill Pye, Edwin B. Willis. **Costumer:** Adrian. **Film Editor:** Tom Held. **Sound Engineer:** Douglas Shearer. **Photographer:** George Folsey.

DIRECTION

AUTHORS

TECHNICAL STAFF

Frank Lloyd, director.

Story: From the book by Charles Nordhoff and James Norman Hall. **Screen Play:** Talbot Jennings, Jules Furthman, Carey Wilson. **Music:** Herbert Stothart.

Art Director: Cedric Gibbons. **Associate:** Arnold Gillespie. **Film Editor:** Margaret Booth. **Marine Director:** James Havens. **Sound Engineer:** Douglas Shearer. **Photographer:** Arthur Edson.

Roy Del Ruth, director.

Screen Play: Nunnally Johnson. **Music and Lyrics:** Arthur Johnston, Gus Kahn, Yacht Club Boys. **Musical Direction:** Arthur Lange.

Art Director: Jack Otterson. **Film Editor:** Allen McNeil. **Costumer:** William Lambert. **Sound Engineers:** Eugene Grossman, Roger Heman. **Photographer:** Peverell Marley.

TITLE	DISTRIBUTOR : PRODUCER	CAST	
THE CRUSADES	PARAMOUNT release. Producer, Cecil B. DeMille.	Loretta Young Ian Keith C. Aubrey Smith Alan Hale George Barbier Lumsden Hare Hobart Bosworth Ramsay Hill Maurice Murphy Sven-Hugo Borg Fred Malatesta Anna Demetrio Edwin Maxwell Emma Dunn Georgia Caine Robert Adair Pat Moore Joseph Swickard Edgar Dearing Gilda Oliva John Rutherford Harry Cording Addison Richards William B. Davidson Boyd Irwin Gordon Griffith George MacQuarrie	Henry Wilcoxon Katharine DeMille Joseph Schildkraut C. Henry Gordon Montagu Love William Farnum Pedro de Cordoba Mischa Auer Albert Conti Paul Satoff Hans Von Twardowski Perry Askam Winter Hall Jason Robards J. Carroll Naish Oscar Rudolph Ann Sheridan Jean Fenwick Alphonz Ethier Mildred Van Buren Colin Tapley Stanley Andrews Maurice Black Guy Usher Kenneth Gibson Vallejo Gantner Sam Flint Harold Goodwin
A MIDSUMMER NIGHT'S DREAM	WARNER BROTHERS release.	James Cagney Hugh Herbert Victory Jory Ross Alexander Nini Theilade Dick Powell Anita Louise Dewey Robinson Otis Harlan	Jos. E. Brown Frank McHugh Olivia De Havilland Ian Hunter Verree Teasdale Jean Muir Mickey Rooney Hobart Cavanaugh Arthur Treacher
IN OLD KENTUCKY	FOX, release. Producer, Edward Butcher.	Will Rogers Russell Hardie Louise Henry Alan Dinehart Etienne Girardot	Dorothy Wilson Charles Sellon Esther Dale Charles Richman John Inci Bill Robinson
A NIGHT AT THE OPERA	METRO-GOLDWYN-MAYER release.	Groucho Marx Harpo Marx Allan Jones Siegfried Rumann Edward Keane	Chico Marx Kitty Carlisle Walter King Margaret Dumont Robert Emmet O'Connor
METROPOLITAN	20th CENTURY release. Producer, Joseph M. Schenck.	Lawrence Tibbett Alice Brady Thurston Hall George Marion, Sr. Christian Rub Franklyn Ardell	Virginia Bruce Cesar Romero Luis Alberni Adrian Rosley Ruth Donnell Etienne Girardot Jessie Ralph

DIRECTION

AUTHORS

TECHNICAL STAFF

Cecil B. DeMille, director.

Screen Play: Harold Lamb, Waldemar Young and Dudley Nichols. **Music and Lyrics:** Harold Lamb and Rudolph Kopp.

Costumer: Travis Banton. **Technical Effects:** Gordon Jennings. **Photographer:** Victor Milner.

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Max Reinhardt and William Dieterle, directors.

Story: From William Shakespeare's Classic. **Screen Play:** Charles Kenyon and Mary C. McCall, Jr. **Musical Arrangements:** Erich Wolfgang Korngold. **Music:** Mendelssohn's. **Dance Numbers:** Nijinsla.

Costumer: Max Ree. **Photographic Effects:** Fred Jackman, Byron Haskin and H. F. Koenkamp. **Photography:** Hal Mohr.

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George Marshall, director.

Screen Play: Sam Hellman and Gladys Lehman. **Additional Dialogue:** Henry Johnson. **Play:** Charles T. Dazey. **Musical Direction:** Arthur Lange.

Art Director: William Darling. **Costumer:** William Lambert. **Sound Engineer:** W. D. Flick. **Photographer:** L. W. O'Connell.

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Sam Wood, director.
George Selander, assistant director.

Story: James Kevin McGuinness. **Screen Play:** George S. Kaufman and Morrie Ryskind. **Music and Lyrics:** Herbert Stothart, Nacio Herb Brown, Arthur Freed, Kaper and Jurmann, Ned Washington. **Dance Numbers:** Chester Hale.

Art Director: Cedric Gibbons. **Associates:** Ben Carre, Edwin B. Willis. **Film Editor:** William LeVanway. **Costumer:** Dolly Tree. **Sound Engineer:** Douglas Shearer. **Photography:** Merritt B. Gerstad.

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Richard Boleslawski, director.

Story: Based on original story by Bess Meredyth. **Screen Play:** Bess Meredyth and George Marion, Jr. **Music:** Alfred Newman.

Art Director: Richard Day. **Film Editor:** Barbara McLean. **Costumer:** Arthur M. Levy. **Sound Engineer:** Paul Neal. **Technical Adviser:** Armando Agnini. **Photographer:** Rudolph Mate.



William Conselman

6

BOX OFFICE CHAMPIONS

From a certified audit by Motion Picture Herald

1931 **A CONNECTICUT
YANKEE**

SCREEN PLAY

Box Office Champion, 1930-31

1932 **BUSINESS AND
PLEASURE**

SCREEN PLAY*

Box Office Champion for 1932

* In collaboration.

1934 **HANDY ANDY**

SCREEN PLAY AND LYRICS

Champion for August, 1934

1935 **BRIGHT EYES**

With Shirley Temple

SCREEN PLAY

Box Office Champion for
January, 1935

1935 **THE LITTLE COLONEL**

Box Office Champion for March, 1935

1935 **DOUBTING THOMAS**

WILL ROGERS

Box Office Champion for June, 1935



. . . with grateful appreciation
to exhibitors everywhere,

Sincerely,

Gary Cooper.

GEORGE A. HIRLIMAN

announces for 1936-1937

8

ALL COLOR SPECIALS

FOR MAJOR RELEASE
(to be announced later)

One completed—with Reginald Denny, Esther Ralston, Eleanor Hunt,
Vince Barnett and Claudia Dell . . . Directed by Crane Wilbur

4 ALL COLOR SPANISH SPECIALS

FOR TWENTIETH CENTURY - FOX
One completed—starring
Rosita Moreno . . . Directed by John Reinhardt

4 ALL COLOR SPANISH SPECIALS

FOR M G M RELEASE
2—with Jose Mojica
2—with All Star Casts

8

DETECTIVE MELODRAMAS

STARRING

CONRAD NAGEL

WITH

ELEANOR HUNT

1st—"Yellow Cargo" now in production

A MIDSUMMER NIGHT'S DREAM



SCENES FROM WARNERS'
SHAKESPEAREAN FANTASY

Scenes from one of the screen's most prodigious efforts, a translation into terms of the motion picture, of Max Reinhardt's spectacular stage production, "A Midsummer Night's Dream," with the original music of Mendelssohn. Co-directing with Mr. Reinhardt was William Dieterle. Cinematography was in charge of Hal Mohr. Principal players in a huge cast are James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor Jory, Verree Teasdale, Hugh Herbert, Anita Louise, Frank McHugh, and Olivia de Havilland.

HORSE-OPRY WITH SINGIN': NOTING A REVIVAL

Q Used to be just ridin', shootin', fightin'.
Now music adds new zest to Westerns

by LINDSLEY PARSONS

NOVELTY has often bolstered fading box offices in the past, and it was novelty this year that caused the lowly "horse opra" to come back to the screen in a veritable blaze of glory.

The three prime essentials of a good Western used to be riding, shooting and fighting. It was the addition of a fourth element that caused the Western revival—this element was music.

For the past seven years "hillbilly" and cowboy music has swept the country through phonograph records and the radio. No radio repertoire, from the mighty chains down to the smallest one-lung station, has been complete without at least a half-hour of hillbillies and cowboy singers, and some have even featured two or three of these groups. One cowboy radio and recording star is said to have outsold the country's best known crooner on phonograph records by a ratio of three-to-one.

Yet this prolific field of entertainment was unplumbed by motion pictures until the past year, when the inclusion of cowboy and hillbilly music raised the Westerns to new heights, bringing an average 25 per cent increase in Western theatre grosses, and causing many major companies to enter a field which had become the almost exclusive property of independent producers.

Even the titles of popular cowboy songs have proved a distinct asset when attached to pictures, and several companies have done so with considerable success. Among pictures to fall in this category are Paramount's "The Last Roundup" and "Wagon Wheels," Republic's "Tumbling Tumbleweeds," and Warners "Moonlight on the Prairie." In other cases the pictures have served to popularize the song, as in the case of Republic's "Westward Ho."

The turning tide of popularity has caused an increase in Westerns of the "epic" variety, along the lines of that all-time favorite, "Cimarron." Among these pictures are MGM's "Robin Hood of El

Dorado" and Paramount's "Buffalo Bill."

One of the biggest of the pictures which fall definitely into the new musical Western class will be Paramount's "Rhythm of the Range," with Bing Crosby; while Wheeler and Woolsey are to star in a musical comedy with a Western setting, called "The Wild West."



The fact that exhibitors report a 25 per cent advance in revenue on Westerns despite the large increase in the number of Western series on the market, indicates that Westerns as a whole, are probably bringing in at least 100 per cent more revenue than they have grossed at any time since the silent days when they were so popular.

A series which has definitely reflected the new trend in Westerns is the Republic group starring Gene Autry, radio entertainer and recording artist. Autry, with only three pictures on the market, is nearing top place among the Western stars, in exhibitor and audience popularity. A recent survey by Republic Pictures, which polled the reaction of the first 200 exhibitors to play the Autry pictures, showed that they have won approval of general Western audiences, and in addition, through the musical element, have brought in patrons who do not ordinarily go to see Western pictures.

In addition to the Autry's, three new

series of major Westerns, and approximately eight series of independent productions, have been placed on the market. The major series are Paramount's "Hopalong Cassidy's," made in addition to the regular Zane Greys; Warner's Dick Foran series, and Columbia's series starring Charles Starrett. Republic is also continuing with the John Wayne series, which is now filmed against historical backgrounds with a number of songs in each picture.

Among the independents, Supreme Pictures has launched a series with Johnny Mack Brown, in addition to its Bob Steeles; while Jack Perrin and Bill Cody have returned to the market in other series. Puritan Pictures is also releasing a Tim McCoy series.

The average life of a star in Hollywood is about five years, but Western stars ordinarily enjoy their popularity for about ten. The income of a Western star who manages to achieve a definite place in audience popularity is considerably smaller than that of the featured box office celebrities, but his future is much more secure as long as he manages to remain constantly on the screen, not allowed to be forgotten.

If a Western star leaves the screen for only a few years, the road back to popularity is a difficult one.

The increasing demand for Westerns probably reflects returning prosperity in the rural sections, as Saturday night in the farming communities always has been preferred time for these pictures. In fact, where Westerns are wanted at all, the demand is so great that exchanges are generally able to make them carry the load for two or three features, so that it is almost impossible to determine just how much the action pictures would actually gross on their own.

BIGGEST MONEY-MAKING WESTERN STARS

BUCK JONES . . .	104%	JOHN WAYNE . . .	26%
GEORGE O'BRIEN . . .	100%	BOB STEELE . . .	6%
HOOT GIBSON . . .	51%	TOM MIX . . .	3%
TIM MCCOY . . .	28%	GENE AUTRY . . .	2%
KEN MAYNARD . . .	27%	TOM TYLER . . .	2%

These rankings are based on the poll of exhibitors naming "The Biggest Money-Making Stars of 1934-35." Complete results of which appear on pages 84-85.

SEASON'S GREETINGS

from

WILLIAM BOYD JIMMY ELLISON

HOWARD BRETHERTON, Director

and the producers of

CLARENCE E. MULFORD'S

"HOPALONG CASSIDY" series

PARAMOUNT RELEASE



WESTERN PICTURES CORPORATION

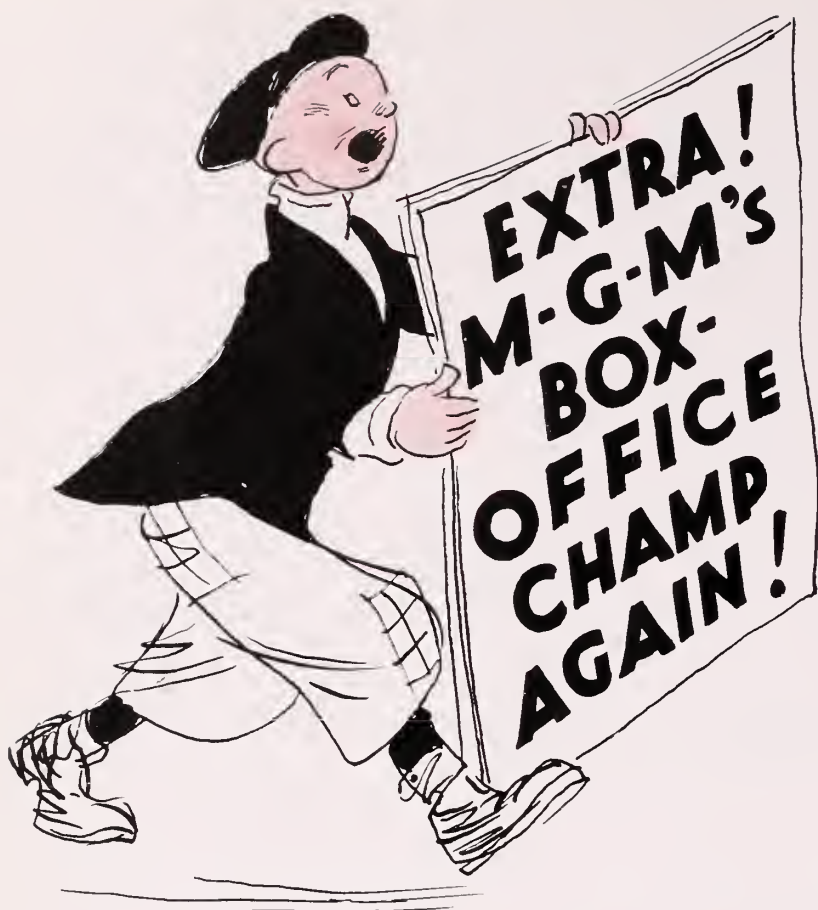
NICHOLAS S. LUDINGTON

WILLIAM M. L. FISKE

HARRY SHERMAN PRODUCTIONS, Inc.

HARRY SHERMAN

GEORGE GREEN



IT'S GOOD SENSE TO PLAY THE FAVORITE!

Again this year's check-up at the Box-Office finds Leo at the front—by a wide margin. This magazine lists all the industry's Box-Office Champions from 1930 up to June of 1935. Out of a total of 79 Box-Office Champs listed, M-G-M has 21 and the nearest competitor has 13. That doesn't even cover the second half of 1935 which included such hits as "China Seas", "Broadway Melody of 1936", "Mutiny on the Bounty", "A Tale of Two Cities", "A Night at the Opera" and others.

"AND THE FUTURE LOOKS VERY M-G-M!"

For instance: RIFFRAFF with Jean Harlow; WHIPSAW with Myrna Loy; SMALL TOWN GIRL with Janet Gaynor; TARZAN ESCAPES with Johnny Weissmuller; THE GREAT ZIEGFELD with William Powell, Myrna Loy, Luise Rainer; ROSE MARIE with Jeanette MacDonald, Nelson Eddy; WIFE VS. SECRETARY with Clark Gable, Jean Harlow, Myrna Loy; ROBIN HOOD OF ELDORADO with Warner Baxter; GORGEOUS HUSSY with Joan Crawford; ROMEO AND JULIET with Norma Shearer, Leslie Howard; THE GOOD EARTH with Paul Muni, Luise Rainer.



BOX OFFICE CHAMPIONS: ANNUAL

Q THE ANNUAL BOX OFFICE CHAMPIONS ARE PICTURES THAT DID THE HIGHEST AMOUNT OF BUSINESS DURING THEIR ENTIRE RUN. RANKINGS ARE BASED ON BOX OFFICE FIGURES PUBLISHED IN MOTION PICTURE HERALD

CHAMPIONS OF 1930-1931: Motion picture year, September 1, 1930 to August 31, 1931.

CIMARRON	RKO Radio	REDUCING	M G M
HELL'S ANGELS	United Artists	DADDY LONG LEGS	Fox
TRADER HORN	M G M	THE MAN WHO CAME BACK	Fox
CHECK AND DOUBLE CHECK	RKO Radio	POLITICS	MGM
CITY LIGHTS	United Artists	MOROCCO	Paramount
MIN AND BILL	M G M	A CONNECTICUT YANKEE	Fox
LITTLE CAESAR	Warner Brothers	ANIMAL CRACKERS	Paramount
STRANGERS MAY KISS	M G M		

CHAMPIONS OF 1932: Calendar year, from January 1 to December 31.

GRAND HOTEL	M G M	SHANGHAI EXPRESS	Paramount
EMMA	M G M	ARROWSMITH	United Artists
DR. JEKYLL AND MR. HYDE	Paramount	SHOPWORN	Columbia
MATA HARI	M G M	BUSINESS AND PLEASURE	Fox
DELICIOUS	Fox	TARZAN THE APE MAN	M-G-M
THE MAN WHO PLAYED GOD	Warner Brothers	BRING 'EM BACK ALIVE	RKO Radio
HELL DIVERS	M G M	FRANKENSTEIN	Universal
ONE HOUR WITH YOU	Paramount		

CHAMPIONS OF 1933: Calendar year, from January 1 to December 31.

I'M NO ANGEL	Paramount	STATE FAIR	Fox
CAVALCADE	Fox	MAEDCHEN IN UNIFORM	Krimsky & Cochran
GOLD DIGGERS OF 1933	Warner Brothers	RASPUTIN AND THE EMPRESS	M G M
LITTLE WOMEN	RKO Radio	ANIMAL KINGDOM	RKO Radio
42ND STREET	Warner Brothers	THE KID FROM SPAIN	United Artists
BE MINE TONIGHT	Universal	PRIVATE LIFE OF HENRY VIII	United Artists
TUGBOAT ANNIE	M G M		

CHAMPIONS OF 1934: Calendar year, from January 1 to December 31.

THE HOUSE OF ROTHSCHILD	United Artists	JUDGE PRIEST	Fox
IT HAPPENED ONE NIGHT	Columbia	SONS OF THE DESSERT	M G M
WONDER BAR	First National	THE BARRETTS OF WIMPOLE STREET	M G M
ROMAN SCANDALS	United Artists	QUEEN CHRISTINA	M G M
ONE NIGHT OF LOVE	Columbia	GIRL OF THE LIMBERLOST	Monogram
THE GAY DIVORCEE	RKO Radio	DESIGN FOR LIVING	Paramount
DINNER AT EIGHT	M G M	SHE LOVES ME NOT	Paramount
BELLE OF THE NINETIES	Paramount	FLYING DOWN TO RIO	RKO Radio
RIPTIDE	M G M	THE LOST PATROL	RKO Radio
LITTLE WOMEN	RKO Radio	SON OF KONG	RKO Radio
DAMES	Warner Brothers	KENTUCKY KERNELS	RKO Radio
CHAINED	M G M		

CHAMPIONS FOR FIRST HALF OF 1935: January 1 to June 30

ROBERTA	RKO Radio	LIFE BEGINS AT 40	Fox
DAVID COPPERFIELD	M G M	G-MEN	First National
LES MISERABLES	United Artists	RUGGLES OF RED GAP	Paramount
LIVES OF A BENGAL LANCER	Paramount	GOIN' TO TOWN	Paramount
FORSAKING ALL OTHERS	M G M	THE LITTLE MINISTER	RKO Radio
NAUGHTY MARIETTA	M G M	MY HEART IS CALLING	Gaumont-British
BROADWAY BILL	Columbia		

BOX OFFICE CHAMPIONS: MONTHLY



MONTHLY CHAMPIONS ARE PICTURES GROSSING THE HIGHEST AMOUNT IN ANY ONE WEEK DURING THE SPECIFIC MONTHS INDICATED. RANKINGS ARE BASED ON BOX OFFICE FIGURES PUBLISHED IN MOTION PICTURE HERALD

CHAMPIONS FOR OCTOBER 1931

THE SPIRIT OF NOTRE DAME	Universal
PALMY DAYS	United Artists
SUSAN LENOX	M G M
FIVE STAR FINAL	Warner Brothers
MONKEY BUSINESS	Paramount
ALEXANDER HAMILTON	Warner Brothers

CHAMPIONS FOR NOVEMBER 1931

POSSESSED	M G M
SIN OF MADELONE CLAUDET	M G M
TOUCHDOWN	Paramount
ARE THESE OUR CHILDREN?	RKO Radio
FIVE STAR FINAL	Warner Brothers
AMBASSADOR BILL	Fox
CUBAN LOVE SONG	M G M

CHAMPIONS FOR DECEMBER 1931

FRANKENSTEIN	Universal
POSSESSED	M G M
DELICIOUS	Fox
SOOKY	Paramount
THE CHAMP	M G M
PRIVATE LIVES	M G M

CHAMPIONS FOR JANUARY 1932

EMMA	M G M
HELL DIVERS	M G M
DR. JEKYLL AND MR. HYDE	Paramount
MATA HARI	M G M
DELICIOUS	Fox
UNION DEPOT	Warner Brothers

CHAMPIONS FOR FEBRUARY 1932

HELL DIVERS	M G M
EMMA	M G M
ARROWSMITH	United Artists
LADY WITH A PAST	RKO Pathe
HIGH PRESSURE	Warner Brothers
THE MAN WHO PLAYED GOD	Warner Brothers

CHAMPIONS FOR MARCH 1932

ONE HOUR WITH YOU	Paramount
THE LOST SQUADRON	RKO Radio
SHANGHAI EXPRESS	Paramount
THE MAN WHO PLAYED GOD	Warner Brothers
LADY WITH A PAST	RKO Pathe
TARZAN THE APE MAN	M G M
FIREMAN SAVE MY CHILD	Warner Brothers

CHAMPIONS FOR APRIL 1932

TARZAN THE APE MAN	M G M
ONE HOUR WITH YOU	Paramount
ALIAS THE DOCTOR	Warner Brothers
THE CROWD ROARS	Warner Brothers
GIRL CRAZY	RKO Radio
IT'S TOUGH TO BE FAMOUS	Warner Brothers
FIREMAN SAVE MY CHILD	Warner Brothers

CHAMPIONS FOR MAY 1932

GRAND HOTEL	M G M
LETTY LYNTON	M G M
THE RICH ARE ALWAYS WITH US	Warner Brothers
SCARFACE	United Artists
STATE'S ATTORNEY	RKO Radio
THE MIRACLE MAN	Paramount

CHAMPIONS FOR JUNE 1932

AS YOU DESIRE ME	M G M
THE TENDERFOOT	Warner Brothers
TRIAL OF VIVIENNE WARE	Fox
MERRILY WE GO TO HELL	Paramount
TWO SECONDS	Warner Brothers
LETTY LYNTON	M G M
HUDDLE	M G M
GRAND HOTEL	M G M
RED HEADED WOMAN	M G M
WESTWARD PASSAGE	RKO Radio
STATE'S ATTORNEY	RKO Radio

CHAMPIONS FOR JULY 1932

BRING 'EM BACK ALIVE	RKO Radio
REBECCA OF SUNNYBROOK FARM	Fox
WHAT PRICE HOLLYWOOD?	RKO Radio
WINNER TAKE ALL	Warner Brothers
MILLION DOLLAR LEGS	Paramount
MAKE ME A STAR	Paramount

CHAMPIONS FOR AUGUST 1932

HORSEFEATHERS	Paramount
THE FIRST YEAR	Fox
GUILTY AS HELL	Paramount
BRING 'EM BACK ALIVE	RKO Radio
AMERICAN MADNESS	Columbia
DOCTOR X	Warner Brothers
SPEAK EASILY	M G M
JEWEL ROBBERY	Warner Brothers

1934
GREATEST NUMBER OF CHAMPIONS
CREDITED TO AN INDIVIDUAL PRODUCER
FIFTEEN
BOX OFFICE CHAMPIONS

LOST SQUADRON
A BOX OFFICE CHAMPION MAY, 1932
WESTWARD PASSAGE
A BOX OFFICE CHAMPION JUNE, 1932
ROCKABYE
A BOX OFFICE CHAMPION DEC, 1932
STATES ATTORNEY
A BOX OFFICE CHAMPION MAY, 1932
WHAT PRICE HOLLYWOOD
A BOX OFFICE CHAMPION JULY, 1932
THE CONQUERORS
A BOX OFFICE CHAMPION NOV, DEC, 1932
BIRD OF PARADISE
A BOX OFFICE CHAMPION SEP, 1932
THE ANIMAL KINGDOM
A BOX OFFICE CHAMPION FOR 16 MONTHS 1933
A BILL OF DIVORCEMENT
A BOX OFFICE CHAMPION OCT, 1932
KING KONG
A BOX OFFICE CHAMPION FOR 8 MONTHS 1933
DINNER AT EIGHT
A BOX OFFICE CHAMPION OCT, 1933
NIGHT FLIGHT
A BOX OFFICE CHAMPION JAN, 1934
DANCING LADY
A BOX OFFICE CHAMPION MAY, 1934
VIVA VILLA
A BOX OFFICE CHAMPION MAY, 1934
MANHATTAN MELODRAMA
A BOX OFFICE CHAMPION AUGUST, 1934

Coming:

DAVID COPPERFIELD
VANESSA: Her Love Story
RECKLESS
ANNA KARENINA

Produced By
DAVID O. SELZNICK
Metro-Goldwyn-Mayer

..... and in 1935

For the Second Successive
Year More box-office
champions than
any other Producer.

"STATES ATTORNEY"

(RADIO) . . . MAY, JUNE, 1932

"WESTWARD PASSAGE"

(RADIO) . . . JUNE, 1932

"WHAT PRICE HOLLYWOOD"

(RADIO) . . . JULY, 1932

"BIRD OF PARADISE"

(RADIO) . . . SEPTEMBER, 1932

"A BILL OF DIVORCEMENT"

(RADIO) . . . OCTOBER, 1932

"THE CONQUERORS"

(RADIO) . . . NOVEMBER, DECEMBER, 1932

"ROCKABYE"

(RADIO) . . . DECEMBER, 1932

"ANIMAL KINGDOM"

(RADIO) . . . JANUARY, 1932
SEMI-ANNUAL AND ANNUAL, 1933

"NIGHT FLIGHT"

(MGM) . . . OCTOBER, 1933

"DINNER AT EIGHT"

(MGM) . . . OCTOBER, 1933; JANUARY, 1934
SEMI-ANNUAL AND ANNUAL, 1934

"DANCING LADY"

(MGM) . . . JANUARY, 1934
SEMI-ANNUAL, 1934

"VIVA VILLA"

(MGM) . . . MAY, 1934

"MANHATTAN MELODRAMA"

(MGM) . . . MAY, 1934

"DAVID COPPERFIELD"

(MGM) . . . FEBRUARY, 1935
SEMI-ANNUAL, 1935

"RECKLESS"

(MGM) . . . APRIL, 1935

"ANNA KARENINA"

(MGM) . . . SEPTEMBER, 1935

Coming

A SELZNICK INTERNATIONAL PRODUCTION

"LITTLE LORD FAUNTLEROY"

PRODUCED BY

DAVID O. SELZNICK

Metro-Goldwyn-Mayer

CHAMPIONS FOR SEPTEMBER 1932

GRAND HOTEL	M G M
70,000 WITNESSES	Paramount
BIRD OF PARADISE	RKO Radio
BACK STREET	Universal
LOVE ME TONIGHT	Paramount
TIGER SHARK	Warner Brothers

CHAMPIONS FOR OCTOBER 1932

SMILIN' THROUGH	M G M
THE PHANTOM PRESIDENT	Paramount
A BILL OF DIVORCEMENT	RKO Radio
HAT CHECK GIRL	Fox
CABIN IN THE COTTON	Warner Brothers
GRAND HOTEL	M G M
MOVIE CRAZY	Paramount
STRANGE INTERLUDE	M G M
THE BIG BROADCAST	Paramount

CHAMPIONS FOR NOVEMBER 1932

RED DUST	M G M
PROSPERITY	M G M
I AM A FUGITIVE FROM A CHAIN GANG	Warner Brothers
ONCE IN A LIFETIME	Universal
THE CONQUERORS	RKO Radio
TROUBLE IN PARADISE	Paramount
TOO BUSY TO WORK	Fox
WASHINGTON MERRY-GO-ROUND	Columbia

CHAMPIONS FOR DECEMBER 1932

PROSPERITY	M G M
CALL HER SAVAGE	Fox
ROCKABYE	RKO Radio
IF I HAD A MILLION	Paramount
THE CONQUERORS	RKO Radio
SILVER DOLLAR	Warner Brothers
STRANGE INTERLUDE	M G M
YOU SAID A MOUTHFUL	Warner Brothers

CHAMPIONS FOR JANUARY 1933

STRANGE INTERLUDE	M G M
ANIMAL KINGDOM	RKO Radio
A FAREWELL TO ARMS	Paramount
SILVER DOLLAR	Warner Brothers
THE KID FROM SPAIN	United Artists
SIGN OF THE CROSS	Paramount
THEY JUST HAD TO GET MARRIED	Universal

CHAMPIONS FOR FEBRUARY 1933

CAVALCADE	Fox
SIGN OF THE CROSS	Paramount
STATE FAIR	Fox
THE KID FROM SPAIN	United Artists
HARD TO HANDLE	Warner Brothers
THE KING'S VACATION	Warner Brothers

CHAMPIONS FOR MARCH 1933

42ND STREET	Warner Brothers
CAVALCADE	Fox

RASPUTIN AND THE EMPRESS
STATE FAIR
CLEAR ALL WIRES
KING KONG

M G M
Fox
M G M
RKO Radio

CHAMPIONS FOR APRIL 1933

KING KONG	RKO Radio
CAVALCADE	Fox
42ND STREET	Warner Brothers
THE WHITE SISTER	M G M
A BEDTIME STORY	Paramount
GABRIEL OVER THE WHITE HOUSE	M G M

CHAMPIONS FOR MAY 1933

THE WORKING MAN	Warner Brothers
HELL BELOW	M G M
LOOKING FORWARD	M G M
TODAY WE LIVE	M G M
OUT ALL NIGHT	Universal
BE MINE TONIGHT	Universal
PICTURE SNATCHER	Warner Brothers

CHAMPIONS FOR JUNE 1933

GOLD DIGGERS OF 1933	Warner Brothers
BE MINE TONIGHT	Universal
ADORABLE	Fox
I COVER THE WATERFRONT	United Artists
REUNION IN VIENNA	M G M
INTERNATIONAL HOUSE	Paramount

CHAMPIONS FOR JULY 1933

GOLD DIGGERS OF 1933	Warner Brothers
HOLD YOUR MAN	M G M
THE MAYOR OF HELL	Warner Brothers
WHEN LADIES MEET	M G M
COLLEGE HUMOR	Paramount
BE MINE TONIGHT	Universal

CHAMPIONS FOR AUGUST 1933

TUGBOAT ANNIE	M G M
SONG OF SONGS	Paramount
MOONLIGHT AND PRETZELS	Universal
DOUBLE HARNESS	RKO Radio
GOLD DIGGERS OF 1933	Warner Brothers
MAMA LOVES PAPA	Paramount
DON'T BET ON LOVE	Universal
VOLTAIRE	Warner Brothers

CHAMPIONS FOR SEPTEMBER 1933

TUGBOAT ANNIE	M G M
MORNING GLORY	RKO Radio
PENTHOUSE	M G M
THE MASQUERADER	United Artists
CAPTURED	Warner Brothers
LADY FOR A DAY	Columbia
PADDY THE NEXT BEST THING	Fox

PRODUCTIONS

"ROBERTA"

A BOX OFFICE CHAMPION
FOR FIRST SIX MONTHS, 1935

R K O

"ORCHIDS TO YOU"

F O X

"IN PERSON"

WITH
GINGER ROGERS - GEORGE BRENT

R K O

"IF YOU COULD ONLY COOK"

WITH
JEAN ARTHUR - HERBERT MARSHALL

CHAMPIONS FOR OCTOBER 1933

THE BOWERY	United Artists
I'M NO ANGEL	Paramount
TOO MUCH HARMONY	Paramount
DINNER AT EIGHT	MGM
NIGHT FLIGHT	MGM
LADY FOR A DAY	Columbia
THE POWER AND THE GLORY	Fox

CHAMPIONS FOR NOVEMBER 1933

I'M NO ANGEL	Paramount
FOOTLIGHT PARADE	Warner Brothers
HER SWEETHEART, CHRISTOPHER BEAN	MGM
PRIVATE LIFE OF HENRY VIII	United Artists
KENNEL MURDED CASE	Warner Brothers
HOOPLA	Fox
LITTLE WOMEN	RKO Radio

CHAMPIONS FOR DECEMBER 1933

LITTLE WOMEN	RKO Radio
DANCING LADY	MGM
ALICE IN WONDERLAND	Paramount
ROMAN SCANDALS	United Artists
MY LIPS BETRAY	Fox
ONLY YESTERDAY	Universal

CHAMPIONS FOR JANUARY 1934

DINNER AT EIGHT	MGM
FLYING DOWN TO RIO	RKO Radio
DESIGN FOR LIVING	Paramount
ROMAN SCANDALS	United Artists
DANCING LADY	MGM
BY CANDLELIGHT	Universal

CHAMPIONS FOR FEBRUARY 1934

CAROLINA	Fox
QUEEN CHRISTINA	MGM
MOULIN ROUGE	United Artists
IT HAPPENED ONE NIGHT	Columbia
THE CAT AND THE FIDDLE	MGM
FASHIONS OF 1934	Warner Brothers

CHAMPIONS FOR MARCH 1934

IT HAPPENED ONE NIGHT	Columbia
DEATH TAKES A HOLIDAY	Paramount
SPITFIRE	RKO Radio
DAVID HARUM	Fox
QUEEN CHRISTINA	MGM
PALOOKA	United Artists

CHAMPIONS FOR APRIL 1934

RIPTIDE	MGM
WONDER BAR	Warner Brothers
MELODY IN SPRING	Paramount

THE HOUSE OF ROTHSCHILD
IT HAPPENED ONE NIGHT
GEORGE WHITE'S SCANDALS
MEN IN WHITE
WILD CARGO

United Artists
Columbia
Fox
MGM
RKO Radio

CHAMPIONS FOR MAY 1934

THE HOUSE OF ROTHSCHILD
VIVA VILLA
STAND UP AND CHEER
WE'RE NOT DRESSING
TWENTIETH CENTURY
MANHATTAN MELODRAMA
COUNTESS OF MONTE CRISTO

United Artists
MGM
Fox
Paramount
Columbia
MGM
Universal

CHAMPIONS FOR JUNE 1934

MANY HAPPY RETURNS
THE THIN MAN
LITTLE MISS MARKER
LITTLE MAN, WHAT NOW?
OPERATOR 13
GLAMOUR
SMARTY

Paramount
MGM
Paramount
Universal
MGM
Universal
Warner Brothers

CHAMPIONS FOR AUGUST 1934

TREASURE ISLAND
HANDY ANDY
DAMES
SHE LOVES ME NOT
DOWN TO THEIR LAST YACHT
THE OLD FASHIONED WAY
WHOM THE GODS DESTROY
HERE COMES THE NAVY
FRIENDS OF MR. SWEENEY

MGM
Fox
Warner Brothers
Paramount
RKO Radio
Paramount
Columbia
Warner Brothers
Warner Brothers

CHAMPIONS FOR SEPTEMBER 1934

BELLE OF THE NINETIES
CHAINED
DAMES
HIDEOUT
ONE NIGHT OF LOVE
THE CAT'S PAW
THE FOUNTAIN
THE AFFAIRS OF CELLINI
BRITISH AGENT
NOW AND FOREVER

Paramount
MGM
Warner Brothers
MGM
Columbia
Fox
RKO Radio
United Artists
Warner Brothers
Paramount

CHAMPIONS FOR OCTOBER 1934

THE BARRETTS OF WIMPOLE STREET
JUDGE PRIEST
THE GAY DIVORCEE
THE COUNT OF MONTE CRISTO
ONE NIGHT OF LOVE
SIX DAY BIKE RIDER
THE LAST GENTLEMAN

MGM
Fox
RKO Radio
United Artists
Columbia
Warner Brothers
United Artists

WESLEY RUGGLES

DIRECTED

6 BOX OFFICE CHAMPIONS

- CIMARRON

A CHAMPION FOR 1930-1931

- ARE THESE OUR CHILDREN

A CHAMPION FOR NOV., 1931

- COLLEGE HUMOR

A CHAMPION FOR JULY, 1933

- I'M NO ANGEL

A CHAMPION FOR 1933

- THE GILDED LILY

A CHAMPION FOR FEB., 1935

- ACCENT ON YOUTH

A CHAMPION FOR AUG., 1935

CURRENT RELEASE

THE BRIDE COMES HOME

WITH

CLAUDETTE COLBERT

PARAMOUNT PRODUCTIONS

CHAMPIONS FOR NOVEMBER 1934

THE MERRY WIDOW	MGM
ONE NIGHT OF LOVE	Columbia
THE GAY DIVORCEE	RKO Radio
THE WHITE PARADE	Fox
KID MILLIONS	United Artists
LADY BY CHOICE	Columbia
MRS. WIGGS OF THE CABBAGE PATCH	Paramount

CHAMPIONS FOR DECEMBER 1934

FLIRTATION WALK	Warner Brothers
BRIGHT EYES	Fox
BABES IN TOYLAND	MGM
COLLEGE RHYTHM	Paramount
ANNE OF GREEN GABLES	RKO Radio
THE PAINTED VEIL	MGM

CHAMPIONS FOR JANUARY 1935

FORSAKING ALL OTHERS	MGM
THE LITTLE MINISTER	RKO Radio
BROADWAY BILL	Columbia
THE COUNTY CHAIRMAN	Fox
BRIGHT EYES	Fox
LIVES OF A BENGAL LANCER	Paramount

CHAMPIONS FOR FEBRUARY 1935

DAVID COPPERFIELD	MGM
LIVES OF A BENGAL LANCER	Paramount
THE WOMAN IN RED	Warner Brothers
THE SCARLET PIMPERNEL	United Artists
SWEET MUSIC	Warner Brothers
THE GILDED LILY	Paramount
THE GOOD FAIRY	Universal

CHAMPIONS FOR MARCH 1935

ROBERTA	RKO Radio
RUGGLES OF RED GAP	Paramount
THE LITTLE COLONEL	Fox
THE SCARLET PIMPERNEL	United Artists
FOLIES BERGERE	United Artists
THE WHOLE TOWN'S TALKING	Columbia
WEST POINT OF THE AIR	MGM
SEQUOIA	MGM

CHAMPIONS FOR APRIL 1935

ROBERTA	RKO Radio
LIFE BEGINS AT 40	Fox
NAUGHTY MARIETTA	MGM
MISSISSIPPI	Paramount
GOLD DIGGERS OF 1935	Warner Brothers
RECKLESS	MGM
THE BRIDE OF FRANKENSTEIN	Universal

CHAMPIONS FOR MAY 1935

G-MEN	Warner Brothers
NAUGHTY MARIETTA	MGM
GOIN' TO TOWN	Paramount
LES MISERABLES	United Artists

THE BRIDE OF FRANKENSTEIN	Universal
OUR LITTLE GIRL	Fox

CHAMPIONS FOR JUNE 1935

NO MORE LADIES	MGM
OIL FOR THE LAMPS OF CHINA	Warner Brothers
DOUBTING THOMAS	Fox
BECKY SHARP	RKO Radio
LES MISERABLES	United Artists
UNDER THE PAMPAS MOON	Fox
PUBLIC HERO NO. 1	MGM
THE GLASS KEY	Paramount
BREAK OF HEARTS	RKO Radio

CHAMPIONS FOR JULY 1935

LOVE ME FOREVER	Columbia
BECKY SHARP	RKO Radio
CURLY TOP	Fox
ESCAPE ME NEVER	United Artists
BROADWAY GONDOLIER	Warner Brothers
FRONT PAGE WOMAN	Warner Brothers
NO MORE LADIES	MGM
THE RAVEN	Universal

CHAMPIONS FOR AUGUST 1935

CURLY TOP	Fox
CHINA SEAS	MGM
BROADWAY GONDOLIER	Warner Brothers
ACCENT ON YOUTH	Paramount
ALICE ADAMS	RKO Radio
THE IRISH IN US	Warner Brothers

CHAMPIONS FOR SEPTEMBER 1935

TOP HAT	RKO Radio
STEAMBOAT ROUND THE BEND	Fox
ANNA KARENINA	MGM
CHINA SEAS	MGM
DIAMOND JIM	Universal
THE BIG BROADCAST OF 1936	Paramount
THE DARK ANGEL	United Artists
THE CALL OF THE WILD	United Artists

CHAMPIONS FOR OCTOBER 1935

BROADWAY MELODY OF 1936	MGM
BARBARY COAST	United Artists
SHE MARRIED HER BOSS	Columbia
SHIPMATES FOREVER	Warner Brothers
I LIVE MY LIFE	MGM
TOP HAT	RKO Radio

CHAMPIONS FOR NOVEMBER 1935

MUTINY ON THE BOUNTY	MGM
THANKS A MILLION	20th Century - Fox
THE CRUSADES	Paramount
A MIDSUMMER NIGHT'S DREAM	Warner Brothers
IN OLD KENTUCKY	Fox
A NIGHT AT THE OPERA	MGM
METROPOLITAN	20th Century - Fox

THE EXHIBITOR WRITES HIS OWN REVIEWS

Q They tell what their patrons want
in "What the Picture Did for Me"

by ERNEST A. ROVELSTAD

THE verdict on product as handed down from the bench by the independent theatre owner in the "What the Picture Did for Me" department of Motion Picture Herald is not necessarily the same story as is told by the "Box Office Champions."

Many of the exhibitor-reporters to "What the Picture Did for Me" know most of their patrons by name, meet them at the door with a handclasp when they come in, and expect them to stop at the box office on the way out and report their reactions, and indeed those reactions are translated into words with the utmost frankness, yet in characteristically American fairness, with praise for the well-received picture, forthright criticism of the other kind.

So, too, the independent exhibitor has his own convictions and he writes precisely what he thinks, recording both the oral expressions from his patronage and the reflections of the numbers written into the account book after the receipts have been counted.

Analysis of reports to "What the Picture Did for Me" reveals certain majority opinions of the exhibitors who write it. Among them are these:

Motion pictures must have action. The comment from the days of the silent picture differed not a whit from the opinion in these days of sound. Too much dialogue, in the titles of soundless times, was as roundly scored as is an overbalancing of the spoken word today.

The so-called "costume picture," sometimes deplored in general by an exhibitor, was found to be well received when the production was well made. This resolved into a conclusion that "costumes" had little if anything to do with the case.

The value of "prestige" pictures is generally recognized. Frequently exhibitors reported that, while a given production was met with a loss at the box office, they were happy that they had played it be-

cause of its influence as institutional screen fare.

There is a definite demand for the western or outdoor picture.

Titles must truly describe the productions. One of the most frequently noted subjects of comment was the title of the picture.



"Down-to-earth" subject matter and player characterizations bring the best "box office." That conviction of the independent exhibitor, drawn from the number of tickets he has sold, is reflected also in the fact that the topmost ranking players in The Biggest Money Making Stars year after year since that Herald survey of the independent field was inaugurated for the season of 1931-32 won their place on the screen essentially in "down-to-earth" productions—Marie Dressler, Will Rogers, and now Shirley Temple.

The independent showman likes color as well as does his neighbor—provided the picture satisfied his customers in its other ingredients. Color does not make an inferior picture good, but it does make a good picture better, in his opinion.

Often found in reports to "What the Picture Did for Me" is the comment that the exhibitor from experience is wary of the "spectacle" type of production, but when the picture establishes itself as well-made, that wariness gives way to enthusiastic reception.

The phrase "foreign product," similar to the "costume picture," vanishes as a classification of product when the product is good. Recent years have brought out a number instances of enthusiastic reports on foreign productions, with the elevation of production standards. Again the value of the film as entertainment is the determinant, not the country of origin. Exhibitors do protest, however, against dialogue not easily understood and particularly against un-American pronunciations.

Psychoanalysis as a motion picture theme is not for the audience of the independent theatre at large, particularly in the smaller cities, and the lesser communities.

"Arty" pictures have no place in the scheme of things cinematic, says the independent exhibitor, an opinion matched by large circuit owners and managers, as attested by their comment in a recent issue of the Herald. These are not to be confused with the so-called "classic" productions and high standard pictures which in the past year or two have been universally acclaimed as a long forward step in the function of the motion picture.

To be emphasized is the fact that the exhibitors reporting to "What the Picture Did for Me" are independent showmen, recording in the columns of the department their independent views on product, in the terms of the box office, which indeed is exactly what the title of the department signifies. In order that that expression may be without influence from any extraneous source, the constantly growing list of reporters is limited strictly to theatres without any affiliations with producers or distributors. When an exhibitor offers his first contribution of reports the fact of his complete independence of opinion is established before they are printed. Then blanks specially prepared for his convenience are sent him.



There is no "editing" of phraseology of the reports. When the exhibitor wanders far afield from the subject, which is "what the picture did" for him, he is advised that columns are available to him in other parts of the Herald for comment on other matters.

Nor does the type of comment show any great variance as the years march past. Reading at random from the department in the files of 1918, when "What the Picture Did for Me" started in Exhibitors Herald and Motography, one notes such comment as this: "What we want is more of the lighter comedy and comedy-dramas at these times." Another exhibitor wrote of William S. Hart's "The Narrow Trail": "Westerns go good if they're real western." Another of Pauline Frederick's "Madame Jealousy," called it "an allegorical picture which only educated per-

[TURN TO PAGE 145]

HOWARD HAWKS

HAWKS-VOLCK CORPORATION are proud to announce
that all HOWARD HAWKS PRODUCTIONS since 1932 are

BOX OFFICE CHAMPIONS

"THE CROWD ROARS"

(A Champion for May, 1932)

"SCARFACE"

(A Champion for May, 1932)

"TIGER SHARK"

(A Champion for September, 1932)

"TODAY WE LIVE"

(A Champion for May, 1933)

"TWENTIETH CENTURY"

(A Champion for May, 1934)

"BARBARY COAST"

(A Champion for October, 1935)

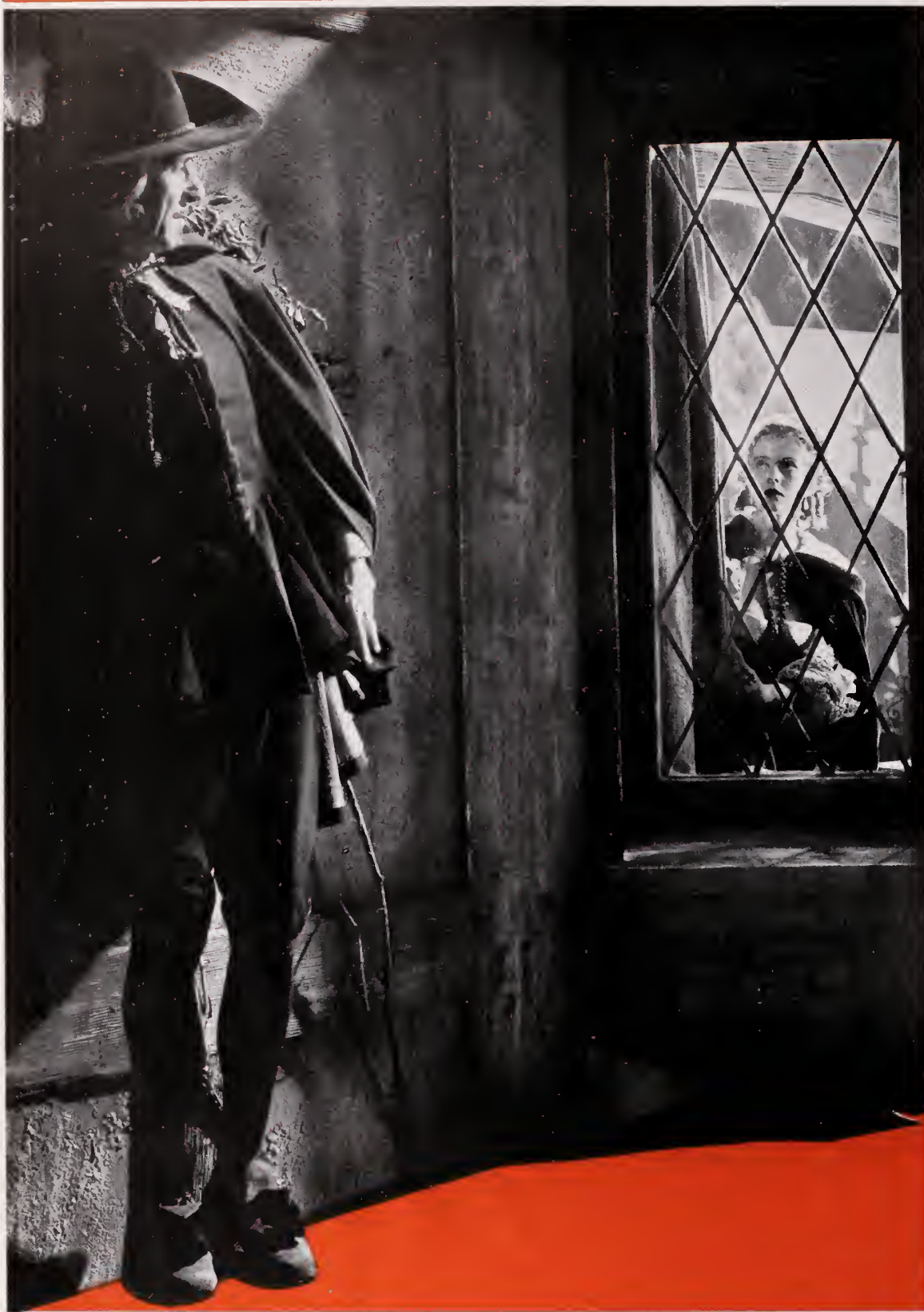
JUST COMPLETED
"CEILING ZERO"
For Warner Bros.

IN PREPARATION
"WOODEN CROSSES"
with Fredric March
For 20th Century-Fox

"Top Hat"



A gay extravaganza in the modern pattern, charged with music, dancing and ingenious settings, is the production with which RKO Radio started off its 1935-36 program. "Top Hat"—here represented by a scene with Fred Astaire and Ginger Rogers—was produced by Pandro S. Berman and directed by Mark Sandrich. It has songs by Irving Berlin. The screen play is by Dwight Taylor and Allan Scott, fashioned from a story by Dwight Taylor. Cinematography by David Abel. Musical director, Max Steiner. Photographic effects, Vernon Walker. Art director, Van Nest Polglase; associate, Carroll Clark. Editing, William Hamilton. Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick, Erik Rhodes, Eric Blore. The ensembles are by Hermes Pan.



STILL PHOTOGRAPHY BY JOHN MIEHLE

THE THREE MUSKETEERS

● A scene with Murray Kinnell and Heather Angel from the RKO Radio production which again brought the Dumas classic to the screen, its D'Artagnan fully articulate at last. The direction is by Rowland V. Lee. Associate producer, Cliff Reid. Production associate, Robert Sisk. Screen play by Dudley Nichols and Rowland V. Lee. Cinematographer, Peverell Marley. Art director, Van Nest Polglase. Edited by George Hively. Assistant director, Edward Donahoe. Cast: Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Murray Kinnell, Ian Keith, Nigel de Brulier, Moroni Olsen, Onslow Stevens and Rosamond Pinchot.

STEAMBOAT ROUND ● THE BEND



● A character and a scenic study from the Fox picture, "Steamboat Round the Bend," which is a 1935-36 Will Rogers picture, showing Irvin S. Cobb of story-writing fame as Captain Eli, and his good ship, the *Pride of Paducah*. Sol M. Wurtzel is the producer of "Steamboat Round the Bend." The director is John Ford. Screen play by Dudley Nichols and Lamar Trotti from a novel by Ben Lucien Berman. Cinematographer, George Schneiderman. Cast: Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, Francis Ford, and Hobart Bosworth.



"MAGNIFICENT OBSESSION"

Carl Laemmle presents Irene Dunne and Robert Taylor in John M. Stahl's Production of the read-by-millions novel by Lloyd C. Douglas. With Charles Butterworth, Betty Furness, Ralph Morgan, Sara Haden and Henry Armetta. Screenplay by George O'Neil, Sarah Y. Mason and Victor Heerman.



"NEXT TIME WE LOVE"

Ursula Parrott's newest best-seller, "Next Time We Live," starring Margaret Sullavan; with James Stewart, Ray Milland, Grant Mitchell, Robert McWade and Dickie Moore. Directed by Edward H. Griffith. Screenplay by Melville Baker. A Paul Kohner Production presented by Carl Laemmle

UNIVERSAL'S BOX OFFICE CH

"SUTTER'S GOLD"

Edward Arnold* and Lee Tracy as the male stars in the epic drama of the man who first discovered gold in California. Based on the novel by Blaise Cendrars. An Edmund Grainger Production, directed by James Cruze and presented by Carl Laemmle. Screenplay by Jack Kirkland, Walter Woods.

* By arrangement with B. P. Schulberg



"SHOW BOAT"

1936 version of Edna Ferber's immortal classic. Starring Irene Dunne; with Charles Winninger, Paul Robeson and Helen Morgan. Screenplay and lyrics by Oscar Hammerstein, II. Music and new songs by Jerome Kern. A Carl Laemmle, Jr., Production. Directed by James Whale



CHAMPIONS OF 1936!

HIGH POINTS IN THE SHORT SUBJECT OF 1935

Q In music, color and novelty, it was a year of advancement for the short

AMONG the innovations in the year 1935 in the field of short subjects, "The March of Time," not competing with newsreels, established a reputation for news interpretation and exposition, and in events dramatically and theatrically presented, achieved brilliant success.

The year, as reflected by the product brought out, saw very definite steps forward in establishment of the very important place and service which music can fill in the short feature. This was evidenced in the obvious field of the production whose primary function is to present musical themes, but it was just as clearly mirrored in the telling applications of music as background. For example, the whimsical and humorous in instrumentation of either classical or original melody is now being applied as never before to the motion picture to key the action or the dialogue. No better illustration of this development is to be found in the realm of the comedy short feature than in the Popeye the Sailor cartoons of Paramount. Indeed, that has carried over into the radio presentation of Popeye as well. Then of course music has been an integral factor in the success of the Walt Disney animated color subjects.

This use of music for interpretation also is emphasized in several directions in travel subjects, the relation being even reversed in the Musical Moods of Audio Productions, subsidiary of Electrical Research Products, Inc., where the music theme becomes uppermost and the visual settings become the accompaniment.

Important, too, has been the advancement in the coloring of the short production with sprightly and witty narration, particularly of a topical nature. Of note is the Pete Smith chatter in MGM subjects; another example is the Lew Lehr dialect bit in Fox Movietone Newsreel.

Among the cartoons, Mickey Mouse, with aid of Technicolor, became even livelier still, and the Silly Symphonies merited marquee advertising everywhere. Other efforts along this line have had varying quality so far as technique, plots and in-

vention are concerned. Celebrity and the Harman-Ising productions ranked high for developing material very apt to become mediocre. But each of the efforts—Popeye's spinach, Betty Boop's Helen Kanish voice, and the Paul Terry-Toons—all have their devotees and are in demand, for they give feature-length excitement and humor packed into a few minutes.

In this line there were Universal's Oswald, the MGM-Harman-Ising "Alias St. Nick," Celebrity's "Balloon Land," "Humpty Dumpty" and "Simple Simon," from RKO-Van Beuren, "Bird Scouts," and from Warner "The Little Dutch Plate."



James FitzPatrick with his Travel-Talks has become a notable vital contributor to the art of travel picture production. His shorts are received with applause at their conclusion, proving that the public has an inborn appreciation of what is beautiful. In his "Beautiful Banff and Lake Louise," released by MGM, FitzPatrick was to be seen at his best. In this effort the pictorial compositions, in natural color, were masterpieces.

Travel pictures, indeed, seemed to increase in popularity. Among the outstanding pictures in the travel group were the Movietone Magic Carpets, "Argentine Argosy" and "West Indies Cruise"; and RKO-Radio's "The Land of Evangeline."

Featurettes, such as Pathe Topics with their choice of material from various fields, made valuable additions to many programs. In this line, "Strange As It Seems," "Adventures of a Newsreel Cameraman," and "Going Places with Lowell Thomas," to name only a few, were notable.

An innovation in 1935 which perhaps may be called questionable so far as the nature of the material is concerned, was the "Voice of Experience" productions. They had the advantage of a following built up by radio broadcasts, but the stories and cases involved were morbid.

In sports, the Bill Corum productions, such as "Bugles From the Blue Grass" and "Gentlemen Sports," by RKO-Van Beuren, make for good entertainment. One of the

best of the year was a Warner effort on badminton. It was perhaps the fastest thing in sport ever shown on a screen, and it fascinated audiences. With a fertile field always filled with new champions, this branch of shorts production has plenty of appealing material.

There were a great many shorts of musical nature made in 1935, and generally produced good entertainment. Some made an impression. Vaudeville acts in these efforts are seemingly lost on film. The year 1935 saw some that were made on a pattern resembling the modern musical stage productions, with the trend for satire marked. A few in this department were MGM's "Starlit Days at the Lido," Educational's "Perfect Thirty Sixes" and "Rhythm of Patee," and "The Doorman's Opera" from the Warner Brothers Vitaphone studio.

The public's increasing interest in musical short product has been noted in exhibitors' reports to "What the Picture Did for Me" department of Motion Picture Herald, both in commendatory comments on subjects played and in inquiries as to availability of more such material. That the companies have recognized that demand is shown by the growing number of productions definitely attuned to that call in series classifications. Educational has the "Musical Comedies" grouping, the "Song and Comedy Hits," to say nothing of individual music subjects under other series listings. First Division distributes the "Musical Moods" already referred to, MGM the "Happy Harmonies" and "Musical Revues," Paramount the "Screen Songs" (but in addition many of the "Headliners" series are out-and-out music pictures), RKO Radio could cite the "Musicomedies," the "Musicals" and the "Radio Musical Comedies," Universal the "Cartune Classics" and the "Mentone Musical Comedies." Warner Brothers emphasizes the ranking that melody has won on the screen with its "Looney Tunes" and "Melody Masters" and in many of the subjects of the series called the "Big Time Vaudeville Reel" and in the "Broadway Brevities."

MGM's Laurel and Hardy comedies, with Mae Busch, Harry Langdon and the rest of the standbys, maintained their high position. In demand for good standard comedy, these Hal Roach productions are always certain of good reception.

A WORD OF PRAISE
AND AN EXPRESSION
OF APPRECIATION

To the
Box Office Champions
of 1935
Our Compliments...

*and to those Producers
who presented them on*

**CONSOLIDATED
CERTIFIED PRINTS**

Our Gratitude...



CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK

HOLLYWOOD



PERSONAL MANAGEMENT
M. C. LEVEE
(Agency)

Gratefully
Joan Crawford

THE BIGGEST MONEY MAKING STARS of 1934-35

Q Independent exhibitors judge the box office ranking of 200 players

SHIRLEY JANE TEMPLE with her six and one-half laughing years has danced to the peak of public favor, and the independent exhibitors of the United States have placed above her curls the laurel as THE Money Making Star of 1934-35, in *Motion Picture Herald's* annual canvass of the motion picture box office.

It is the ticket office that is speaking, not the exhibitor himself. The verdict is from the week's receipts, not from the showman's personal preferences as to type of product or style of acting. The question placed before the independent theatre owners was this: "Please list the ten players whose pictures drew the greatest number of patrons to your theatre from September 1, 1934, to September 1, 1935." Hence the *Herald* survey, year after year, serves the industry in a way not even approached by other canvasses of player popularity; the Money Making Stars are chosen by the box office itself.

The vote was by the independent exhibitors of the nation, with the figures of the counting house before them as they cast their ballots, the dollars and cents totals which reflected the popularity of the players in the minds of the public that placed those dollars and cents upon the sill of the ticket window. The questionnaire was limited to theatres without producer or distributor affiliation, with the purpose of eliminating any outside factors that might have influenced the voting by the manager of a producer-owned picture playhouse.

More sweeping changes were reflected this year in the voting than in any previous season's questionnairing of the exhibitor in the *Herald* survey. Six players won their way into the coveted first ten positions who the year before had been accorded widely scattered rankings.

Outstanding in the story told by the results was the rapid advancement of little Miss Temple to the highest ranking of all. In the 1933-34 ratings a child player for the first time was placed among the ten

elect, in eighth place. Shirley then had had her first season of appearances in feature productions. The Fox contract star-ette, born April 23, 1929, had entered motion pictures in 1932 in the Baby Burlesque short product of Educational. Her first role in a feature had been in Paramount's "To the Last Man," released in September, 1933. From that point on came increasing appearances in features; in 1934 there were "Stand Up and Cheer" and "Baby Take a Bow" for Fox and "Little Miss Marker" and "Now and Forever" for Paramount, followed by frequent starring in Fox product in the last season.

Miss Temple's triumph returns the feminine players to the top rung among the Money Making Stars. Will Rogers, who won highest ranking in 1933-34, was the first male star to lead the procession, and had been among the ten leaders each year since the inauguration of the surveys.

While there were ten positions represented, as in previous years, actually eleven players won the honors. The divergence came in the balloting on Fred Astaire and Ginger Rogers. Exhibitors variously listed these two stars both as a team and as individuals, for the most part as a team. Each of the two players therefore was given one-half a vote in cases of mention as a team, and a full vote where mentioned individually. Thus they shared fourth place in the final ranking.

The rise of Fred Astaire and Ginger Rogers in box office was little less rapid than that of Shirley Temple. It was as late as November 24, 1933, that there came the release of "Dancing Lady" in which Astaire danced with Joan Crawford. A month later—December 29th—was released "Flying Down to Rio." In this Astaire and Miss Rogers danced together; Gene Raymond and Dolores Del Rio were starred. Ginger Rogers had been in pictures for several years, her initial feature "Young Man of Manhattan," a 1930 release. With "Flying Down to Rio" the swift pace forward had started, and then

THE TEN BEST

1. Shirley Temple
2. Will Rogers
3. Clark Gable
4. Fred Astaire
Ginger Rogers
5. Joan Crawford
6. Claudette Colbert
7. Dick Powell
8. Wallace Beery
9. Joe E. Brown
10. James Cagney

came "The Gay Divorcee," "Roberta" and in the current season, "Top Hat."

Noted also has been the consistent achievement of several players in winning ranking among the first ten year after year. Clark Gable, third this year, took second place in the 1933-34 season. Wallace Beery, eighth in the current survey, was fourth the year before and in 1931-32, and fifth in 1932-33. Joan Crawford, in fifth place this year, was sixth the previous season.

Type of product in which the winners of the ten leading rankings appeared classifies generally as follows: comedy, two; comedy-drama, two; romantic drama, three; drama, one; musical comedy, one; and musical comedy drama, one.

Total player representation showed little change from the previous year's results. There were 200 mentioned for positions this time compared with 208, both being a considerable increase over the 163 named in the 1932-33 survey.

Determination of final standings was made on the basis of the total number of times a player was mentioned in the exhibitors' replies, regardless of the relative specified position among the ten nominations. This plan was adopted as giving the truest picture of the balloting, inasmuch as a number of exhibitors pointed out that, while they had been given the opportunity to state relative positions of the players in order of box office returns, the sequence they indicated was only approximately based upon actual box office criteria individually, and others said that they definitely were not attempting to define relative positions.

[Complete standings appear on the following two pages]

BIGGEST MONEY



SHIRLEY TEMPLE



WILL ROGERS



CLARK GABLE

The Winners

Shirley Temple	874%
Will Rogers	817%
Clark Gable	639%
* Fred Astaire and Ginger Rogers	495%
Joan Crawford	485%
Claudette Colbert	451%
Dick Powell	446%
Wallace Beery	412%
Joe E. Brown	341%
James Cagney	334%

* Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals. The majority listed them as a team and many who reported them separately listed them in immediate sequence.

Therefore it was deemed necessary to treat Fred Astaire and Ginger Rogers in the tabulations as a team and also as individuals. Their team rating credits a full point for every vote registered for the team, plus one-half point for each vote for each individual. Their individual ratings in the tabulations are based upon individual votes without consideration for team votes.

On these pages is a complete compilation of the returns in the inquiry to determine "The Biggest Money Making Stars of 1934-35"; the ranking is according to the number of times a player was mentioned in any relative position in the returned questionnaires. The percentages refer to the number of citations with respect to the total votes cast by the participating exhibitors:

Honorable Mention

Mae West	277%
Bing Crosby	265%
* Fred Astaire	237%
* Ginger Rogers	211%
William Powell	205%
Janet Gaynor	173%
Jean Harlow	164%
Norma Shearer	139%
W. C. Fields	129%
Ruby Keeler	120%
Warner Baxter	114%
Grace Moore	113%
Katharine Hepburn	111%
Buck Jones	104%



CLAUDETTE COLBERT



DICK POWELL

Fredric March	103%
Pat O'Brien	101%
George O'Brien	100%
Eddie Cantor	92%
Robert Montgomery	90%
Wheeler and Woolsey	85%
Gary Cooper	82%
George Raft	79%
Myrna Loy	76%
Jane Withers	70%
Jeanette MacDonald	61%
George Arliss	59%
Dick Powell and Ruby Keeler	58%
Kay Francis	52%
Richard Dix	51%
Hoot Gibson	51%
Joan Blondell	49%
Charles Laughton	47%
Joe Penner	42%
Greta Garbo	41%
Paul Muni	41%
Randolph Scott	40%
James Cagney and Pat O'Brien	40%
Al Jolson	40%
Lionel Barrymore	36%
Boris Karloff	34%
Loretta Young	34%
John Boles	31%
Tim McCoy	28%
Jackie Cooper	28%

Ken Maynard	27%
John Wayne	26%
Marion Davies	25%
Laurel & Hardy	24%
James Dunn	24%
Warner Oland	23%
Charles Ruggles	22%
Edward G. Robinson	20%
Irene Dunne	19%
Jack Oakie	19%
Jeanette MacDonald and Nelson Eddy	18%
Robert Donat	17%
Jean Parker	16%
Guy Kibbee	16%
Margaret Sullavan	15%
Zasu Pitts	15%
Ronald Colman	15%
Jack Holt	13%
May Robson	13%
Warren William	13%
Sylvia Sidney	12%
Edmund Lowe	11%
Spencer Tracy	11%
Anne Shirley	10%
Bette Davis	10%
Edward Arnold	9%
Nelson Eddy	8%
Miriam Hopkins	8%
Robert Taylor	8%

MAKING STARS OF 1934-35



FRED ASTAIRE and GINGER ROGERS



JOAN CRAWFORD



WALLACE BEERY



JOE E. BROWN



JAMES CAGNEY

Freddie Bartholomew	8%
Alice Faye	8%
Rudy Vallee	7%
Burns & Allen	7%
Virginia Weidler	7%
Franchot Tone	7%
Edward Everett Horton	6%
Harold Lloyd	6%
Chester Morris	6%
Bob Steele	6%
Jack Benny	6%
Ann Harding	6%
Eleanor Powell	6%
Jean Arthur	5%
Leslie Howard	5%
Robert Young	5%
Rochelle Hudson	5%
Gene Raymond	5%
George Brent	5%
John Beal	4%
Ralph Bellamy	4%
Pauline Lord	4%
Fred MacMurray	4%
Barbara Stanwyck	4%
Johnny Weissmuller	4%
Glenda Farrell	4%
Hugh Herbert	4%

Runners Up

The following players won a 3 per cent

ranking in the final tabulation. They are listed alphabetically in the two columns:

Richard Arlen	Henry Hull
Walter Connolly	Victor McLaglen
Dolores Del Rio	Marian Marsh
Sally Eilers	Tom Mix
Maureen O'Sullivan	

Players receiving 2 per cent ranking, listed alphabetically, were these:

Gene Autry	Carole Lombard
Richard Barthelmess	Bela Lugosi
Joan Bennett	Una Merkel
Ben Bernie	Joe Morrison
Carl Brisson	Jean Muir
Maurice Chevalier	Bill Robinson
Frankie Darro	Ann Sothorn
Marie Dressler	Lee Tracy
Henry Fonda	Tom Tyler
Elissa Landi	Fay Wray

Blue Ribbons

Given 1 per cent in the vote of the exhibitors were the following, who are listed in alphabetical order:

Robert Armstrong	Baby Jane
Roscoe Ates	Binnie Barnes
Lou Ayres	Mona Barrie

John Barrymore
The Barrymores
Michael Bartlett
Louise Beaver
Constance Bennett
Elisabeth Bergner
Charles Bickford
Mary Boland
Charles Boyer
Virginia Bruce
Nancy Carroll
Harry Carey
Richard Cromwell
Marlene Dietrich
Madge Evans
Stepin Fetchit
James Gleason
Betty Grable
Cary Grant
Ted Healy
Josephine Hutchinson
Sybil Jason
Mr. & Mrs. Martin Johnson
Patsy Kelly
Jan Kiepura
Florence Lake

Evelyn Laye
Francis Lederer
Aline MacMahon
Herbert Marshall
Nino Martini
Marx Brothers
Jesse Matthews
Karen Morley
Edna May Oliver
Pat Paterson
Mary Pickford
Nova Pilbeam
Roger Pryor
Eddie Quillan
Lyda Roberti
Buddy Rogers
Lanny Ross
Alison Skipworth
Charles Starrett
Anna Sten
Gloria Stuart
Slim Summerville
Lyle Talbot
Frankie Thomas
Lawrence Tibbett
Claire Trevor
Conrad Veidt
Evelyn Venable
George White



. . . My sincerest appreciation
to the exhibitors of the nation for including me in the
poll of the ten 'biggest money making stars of 1934-35.

JOE E. BROWN

PERSONAL MANAGEMENT
M. C. LEVEE
(Agency)



“THANKS AND KINDEST REGARDS”
JAMES CAGNEY

3 OUT OF 3 PRODUCED

BY

B. G. DE SYLVA

WERE SELECTED

AS

BOX OFFICE CHAMPIONS *
IN 1935

- THE LITTLE COLONEL
BOX OFFICE CHAMPION MARCH
- UNDER THE PAMPAS MOON
BOX OFFICE CHAMPION JUNE
- DOUBTING THOMAS
BOX OFFICE CHAMPION JUNE

20th CENTURY-FOX

* FROM CERTIFIED AUDIT BY
MOTION PICTURE HERALD

MUSIC HELPS STORY TELLING AND SELLING

Q How songs and score contribute to the picture itself and to its advertising

by LEO F. FORBSTEIN

MUSIC has always been one of the top features of any sort of entertainment. It has long been one of the major adjuncts of the modern show business—one of its principal assets. Motion-picture plays, certainly, represent all the best elements of dramatic entertainment as sifted out through the years of experience, so that it seems almost too self-evident to say that music means much to the motion picture.



Leo F. Forbstein

The question has been asked me, "Just how much does music mean in the success of a screen production?"

To answer that question, without seeming biased, as a conductor might be, in favor of my favorite art, let me stipulate at the beginning just what angle of "picture success" shall be considered.

There are, of course, more angles than one. "Artistic success" might or might not mean "financial failure." So let us discuss success solely from what we expressively term "box-office."

In other words, I find I'm called on to inquire as to whether there isn't definite significance in the fact that screen plays embracing truly entertaining music are quite generally hit shows. Practically all pictures include music; if nothing more than a few minutes of periodic atmospheric melody heard in back of the opening titles. But by "musicals," generally, we mean screen musical comedies or pictures embracing songs.

One doesn't have to look far to find important successes—from the standpoint of box office entertainment—among musical pictures. Our own company, Warner, which has been in the van of the so-called

"filmusical revival" within the last two or three years, has filmed and screened a whole string of such pictures, all of which have proved popular "fan-fare," and real money-makers.

Within the last calendar year, or just before, however, there have been enough stellar musical successes to demonstrate that this demand is by no means temporary. In musical pictures, music has a dual aspect insofar as helping with the success of a production is concerned.



The first of these functions, of course, is to create the entertainment value of the music and songs. They are an interblended part of the plot in many instances. In others, they are a decorative addition. But they are always a definite and colorful benefit to the picture.

The second of these functions is that of advertising. The songs, even the ones which are not title songs, are closely associated with the picture. On the radio, prior to and during the picture's exhibition, they are broadcast widely, with suitable credit. On the sheet music, the name of the show and often pictures of the stars are published and so becomes a splendid advertisement, so such songs, especially if they are hits, serve not only to stiffen the screen show's amusement value, but they serve to publicize the picture and to bring the people into the houses. In other words, they are direct box-office aids.

Now as to non-musical pictures—that is, photoplays which contain no specially written songs, but which are backgrounded wholly or in part by "atmosphere music." Let us see what musical treatment has been given to some of these which are in the successful "box office" class.

"Midsummer Night's Dream" is illustrative. One of the biggest of the 1935 productions, it had, fittingly enough, the most elaborate and beautiful musical scores. The wedding of Shakespeare's

poetic fantasies to Mendelssohn's lovely music took place, as you know, long before the talking picture was ever conceived. And this illustrates the point I previously made—that music has always been a major collaborator in the dramatic entertainment field. When we scored the picture, to make this combination perfect, we obtained arrangements and a complete setting of the Mendelssohn music by no one less than Prof. Erich Wolfgang Korngold. Indicative of the magnitude of this background or musical atmosphere, it may be noted that the script or timing sheet of the picture shows a total of 90 different items—numbers or portions of numbers. The total of 90 will readily be perceived as a large one when I tell you that as big a musical as "Gold Diggers of 1935" contained but 40 items and that some pictures have but 20 or fewer. The fewest number, incidentally, was in a mystery picture this last year, "The Murder of Dr. Harrigan." There were but two items—the title music, running one minute and thirteen seconds; and the finale music, running thirteen seconds.

Even with atmosphere music, however, it might be said that there is a certain amount of advertising value. While it wasn't true that Mendelssohn songs were aired on the radio and credited to "Midsummer Night's Dream," there was a vast amount of extremely valuable word-of-mouth publicity.

Many people, especially those who enjoy the better things in musical composition and who might turn up their sophisticated noses at the elementary melody and lyric of a popular hit song such as "Lulu's Back in Town," came out of the theatres after seeing "Dream" and waxed enthusiastic over the score.



Use of music as an emotional adjunct has always been an accepted technique of the stage. Even in the veriest "kerosene circuit" houses, and with the cheapest of troupers hamming the crude lines of ordinary stock plays, a piano player in the pit was always considered a major essential during the show. Other members of the orchestra, playing only between the acts, could well "double in brass" and take roles in the play. The piano player—because of the "atmosphere" he was an emo-

[TURN TO PAGE 152]

MUSIC IN PICTURES and Those Who Wrote It

Q Appraising the part music played in 1934-35
features and listing those who produced it

by JAMES P. CUNNINGHAM

EMERGING from the painful and costly speculation attendant upon its production in cycles, the musical motion picture and music in motion pictures has finally settled down to an even tempo as an integral part of normal and successful motion picture entertainment and expression, to the extent that today songs and other forms of music play an important part, having a dominant position or one of only slightly less importance in an average of one-fourth of all pictures produced. It is even more important in the short subject.

That the musical motion picture, with songs or dances or both, is now usually highly successful as a box office attraction, is established by the fact that out of the 97 features of all types that were selected during the year as **Box Office Champions** in Motion Picture Herald, some 38 pictures, or 40 per cent of the whole, were musicals or had considerable music in them. The **Champions** are determined each month solely on the basis of their earnings.

The impressive total of 118 features out of an estimated 450 produced by the large companies during the season just passed, contained music or songs to varying extents. Some 34 had a similar song and feature title; three pictures were definitely suggested by a song previously written; 29 were musical-comedy romances, and three were all-musical Westerns—a new departure that is growing in box office popularity.

Too, there were 11 operettas produced during the season, while incidental music was played throughout 25 feature comedies and 19 dramas.

Some 354 song and musical numbers, an even average of three numbers per picture, were sung or played in the season's 118 musical releases, the majority of them having been written expressly for the production. They contributed largely to the popular music portfolio of radio, vaudeville, dancing and other forms of public entertaining and entertainment off the screen.

Thirteen of America's largest music pub-

lishers printed and sold the 354 film-musical numbers, 181 of the pieces bearing the trade mark of the biggest companies, as follows:

HARMS	53
ROBBINS	43
WITMARK	43
FAMOUS MUSIC	42
MOVIETONE	37
REMICK	31
BERLIN	30
CRAWFORD	22
MARKS	9
DE SYLVIA, BROWN AND HENDERSON	6
CHAPPELL - HARMS	4
MILLS	3
COLE	2
DITSON	1
FOX, SAM	1
HARRIS	1
MELROSE	1
SANTLEY	1
SHAPIRO-BERNSTEIN	1

There were, of course, many productions containing but one song or musical number, but frequently the number extended to eight, as in the case of Paramount's "Big Broadcast of 1936," and Warner's "Sweet Adeline."

Other musicals that were numerically prominent included "Broadway Gondolier," seven numbers; "Roberta," seven; "Every Night At Eight," six; "George White's 1935 Scandals," six; "Go Into Your Dance," six; "Music in the Air," six; "Old Man Rhythm," six; "Sweet Music," six; "All the King's Horses," five; "Broadway Melody of 1936," five; "Curly Top," five; "Dames," five; "Evergreen," five; "Folies Bergere," five; "Gay Divorcee," five; "Kid Millions," five; "Love in Bloom," five; "My Heart Is Calling," five; "My Song for You," five; "Naughty Marietta," five; "Romance Scandals," five; "Top Hat," five; "Transatlantic Merry-Go-Round," five; and, "Belle of the Nineties," four; "Broadway Through a Keyhole," four; "College Rhythm," four; "Girl o' My

Dreams," four; "Happiness Ahead," four; "Harold Teen," four; "Here Is My Heart," four; "Hooray for Love," four; "In Caliente," four; "Merry Widow," four; "Palooka," four; "Student Tour," four.

Warner leads all producers in musical and song-film production, releasing 22 of such features last season. Other companies contributed pictures with musical elements as follows:

WARNERS	22
20TH CENTURY-FOX	19
UNITED ARTISTS	14
PARAMOUNT	13
METRO - GOLDWYN	12
UNIVERSAL	12
GAUMONT - BRITISH	8
REPUBLIC	7
RKO RADIO	7
COLUMBIA	4

Prominent among the composers and lyricists, insofar as their activity in creating music for motion pictures is concerned, were such well known song and music writers as Nacio Herb Brown and Arthur Freed, Harry Warren, Al Dubin, Harry Revel and Mack Gordon, Johnston and Coslow, Ray Noble, Douglas Furber, Harry Ruby and Bert Kalmar, Gus Kahn, Frederic Norton, Ray Henderson, Allie Wrubel and Sammy Fain, Harry Woods, Mort Dixon, Jack Stern and Jack Meskill, Con Conrad, Jack Yellen, Joseph Meyer, George Waggner, Irving Kahal, Herb Magidson, Dorothy Fields and Jimmy McHugh, Irving Berlin, Bernie Grossman, Jay Gorney, Don Hartman, Roy Turk and Harry Akst, Bernie Grossman, Dan Silverman and Eddie Ward, Lorenz Hart and Dick Rodgers, Jerome Kern and Oscar Hammerstein II, Rita Johnson Young, Lewis Gensler and Johnny Mercer, Ferde Grofe and Irving Caesar, Richard Whiting.

Surveying the entire field, the compilation which follows lists the titles of all motion pictures with song or music in the past season, with a description of its type of story, distributor's name, song title or musical number, publisher, composer and lyricist. [Listings begin on opposite page]

MUSIC IN PRODUCTIONS OF 1934-35

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Accent On Youth	Drama	Paramount	Accent On Youth	Famous	Lawnhurst	Seymour
All the King's Horses	Operetta	Paramount	Be Careful Young Lady	Famous	Coslow	Coslow
			Dancing the Viennese	Famous	Coslow	Coslow
			King Can Do No Wrong, A	Famous	Coslow	Coslow
			Little White Gardenia, A	Famous	Coslow	Coslow
			When My Prince Charming	Famous	Coslow	Coslow
Arizonian, The	Western	RKO Radio	Roll Along Covered Wagon	Irving Berlin	Jimmy Kennedy	Jimmy Kennedy
Baby Take A Bow	Comedy Drama	Fox	On Account-A I Love You	Movietone Music	Sam H. Stept	Bud Green
Belle of the Nineties	Comedy	Paramount	My American Beauty	Famous	Johnston	Coslow
			My Old Flame	Famous	Johnston	Coslow
			Troubled Waters	Famous	Johnston	Coslow
			When A St. Louis Woman	Famous	Johnston	Coslow & Austin
Big Broadcast of 1936	Musical	Paramount	Amargura	Famous	Gardel	Lepera
			Double Trouble	Famous	Rainger & Whiting	Robin
			I Wished on the Moon	Famous	Rainger	Parker
			It's the Animal In Me	Crawford	Revel	Gordon
			Miss Brown to You	Famous	Rainger & Whiting	Robin
			Through Doorway of Dreams	Famous	Whiting	Robin
			Why Dream	Famous	Rainger & Whiting	Robin
			Why Stars Come Out At Night	Famous	Noble	Noble
			If Love Were All	Harms		
			I'll See You Again	Harms		
Bitter Sweet	Operetta	United Artists	Zigeuner	Harms		
Black Sheep	Comedy Drama	Fox	In Other Words I'm In Love	Movietone Music	Oscar Levant	Sidney Clare
Brewster's Millions	Musical Comedy	United Artists	Caranga, The	Chappell-Harms	Ray Noble	Douglas Furber
			I Think I Can	Chappell-Harms	Ray Noble	Douglas Furber
			One Good Turn Deserves Another	Chappell-Harms	Ray Noble	Douglas Furber
			Pull Down the Blinds	Chappell-Harms	Ray Noble	Douglas Furber
Bright Eyes	Comedy Drama	Fox	On the Good Ship Lollipop	Movietone Music	Sidney Clare & Richard A. Whiting	Sidney Clare & Richard A. Whiting
Bright Lights	Comedy Drama	Warner-First National	She Was An Acrobat's Daughter	Harms	Harry Ruby	Bert Kalmar
			Toddlin' Along With You	Harms	Allie Wrubel	Mort Dixon
			You're An Eye-ful of Heaven	Harms	Allie Wrubel	Mort Dixon
Broadway Gondolier	Comedy with Music	Warner-First National	Flagenheim's Odorless Cheese	Witmark	Harry Warren	Al Dubin
			Lonely Gondolier	Witmark	Harry Warren	Al Dubin
			Lulu's Back In Town	Witmark	Harry Warren	Al Dubin
			Pig and the Cow, The	Witmark	Harry Warren	Al Dubin
			Outside of You	Witmark	Harry Warren	Al Dubin
			Rose In Her Hair, The	Witmark	Harry Warren	Al Dubin
			You Can Be Kissed	Witmark	Harry Warren	Al Dubin
Broadway Melody of 1936	Musical	Metro- Goldwyn- Mayer	Broadway Rhythm	Robbins	Nacio Herb Brown	Arthur Freed
			I've Got a Feelin' You're Foolin'	Robbins	Nacio Herb Brown	Arthur Freed
			On a Sunday Afternoon	Robbins	Nacio Herb Brown	Arthur Freed
			Sing Before Breakfast	Robbins	Nacio Herb Brown	Arthur Freed
			You Are My Lucky Star	Robbins	Nacio Herb Brown	Arthur Freed

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Broadway Thru A Keyhole	Musical Drama	United Artists	Doing the Uptown Lowdown	DeSylva, Brown & Henderson	Harry Revel	Mack Gordon
			I Love You Pizzicato	DeSylva, Brown & Henderson	Harry Revel	Mack Gordon
			Your My Past, Present and Future	DeSylva, Brown & Henderson	Harry Revel	Mack Gordon
			When You Were the Girl on the Scooter and I Was the Boy on the Bike	DeSylva, Brown & Henderson	Harry Revel	Mack Gordon
Caravan	Musical Romance	Fox	Ha-Cha-Cha	Movietone Music	Werner Richard Heymann	Gus Kahn
			Happy, I Am Happy	Movietone Music	Werner Richard Heymann	Gus Kahn
			Wine Song	Movietone Music	Werner Richard Heymann	Gus Kahn
Cat's Paw, The	Comedy	Fox	I'm Just That Way	Movietone Music	Harry Akst	Roy Turk
China Seas	Drama	M-G-M	China Seas	Robbins	Nacio Herb Brown	Arthur Freed
Chu Chin Chow	Extravaganza	GB Pictures	Any Time's Kissing Time	E. B. Marks	Frederic Norton	Frederic Norton
			Chu Chin Chow Fox Trot	E. B. Marks	Frederic Norton	Frederic Norton
			Chu Chin Chow Waltz	E. B. Marks	Frederic Norton	Frederic Norton
			Cleopatra's Nile	E. B. Marks	Frederic Norton	Frederic Norton
			Cobbler's Song	E. B. Marks	Frederic Norton	Frederic Norton
			Corraline	E. B. Marks	Frederic Norton	Frederic Norton
			Here Be Oysters Stewed In Honey	E. B. Marks	Frederic Norton	Frederic Norton
			My Desert Flower	E. B. Marks	Frederic Norton	Frederic Norton
College Rhythm	Musical	Paramount	College Rhythm	Crawford	Revel	Gordon
			Stay As Sweet As You Are	Crawford	Revel	Gordon
			Take A Number from 1 to 10	Crawford	Revel	Gordon
			Three Cheers for Love	Crawford	Revel	Gordon
College Scandal	Drama	Paramount	In the Middle of a Kiss	Famous	Coslow	Coslow
Curly Top	Comedy Drama	Fox	Animal Crackers In My Soup	Movietone Music	Ray Henderson	Ted Koehler & Irving Caesar
			Curly Top	Movietone Music	Ray Henderson	Ted Koehler
			It's All So New to Me	Movietone Music	Ray Henderson	Edward Heyman
			Simple Things in Life, The	Movietone Music	Ray Henderson	Ted Koehler
			When I Grow Up	Movietone Music	Ray Henderson	Edward Heyman
Dames	Musical Comedy	Warner-First National	Dames	Remick	Harry Warren	Al Dubin
			Girl At the Ironing Board, The	Remick	Harry Warren	Al Dubin
			I Only Have Eyes for You	Remick	Harry Warren	Al Dubin
			Try To See It My Way	Remick	Harry Warren	Al Dubin
			When You Were A Smile on Your Mother's Lips	Remick	Sammy Fain	Irving Kahal
Devil Is A Woman, The	Drama	Paramount	Then It Isn't Love	Famous	Rainger	Robin
Dr. Monica	Drama	Warner-First National	When Tomorrow Comes	M. Witmark	Sammy Fain	Irving Kahal
Emperor Jones	Drama	United Artists	Emperor Jones Waterfront	Harms Harms	Allie Wrubel Allie Wrubel	
Escapade	Comedy Drama	M-G-M	You're All I Need	Robbins	Bronislaw Kaper & Walter Jurmann	Gus Kahn
Evensong	Drama with Music	GB Pictures	I'll Wait for You Irela Valse Mimi's Aria from "La Boheme"	Harms	Spoliansky Spoliansky Puccini	Knoblock

HAROLD HURLEY PRODUCED

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PREVIEW
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DRIFT FENCE
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TIMOTHY'S QUEST
IT'S A GREAT LIFE
MILLIONS IN THE AIR
WANDERER of the WASTELAND**

For Paramount Pictures 1935-1936 Program

ASSISTANTS

Marian Spitzer Daniel Keefe

ASSOCIATE PRODUCERS

Jack Cunningham William T. Lackey
Lewis E. Gensler Edward F. Cline
B. P. Fineman Arthur F. Beck

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Evergreen	Musical Comedy	GB Pictures	Dancing On The Ceiling	Harms	Rodgers & Hart	Rodgers & Hart
			Over My Shoulder	Harms	Harry Woods	Harry Woods
			Springtime in Your Heart	Harms	Harry Woods	Harry Woods
			Tinkle, Tinkle, Tinkle	Harms	Harry Woods	Harry Woods
			When You've Got A Little	Harms	Harry Woods	Harry Woods
Every Night at Eight	Musical	Paramount	Every Night At Eight	Robbins	Fields	McHugh
			I Feel A Song Coming On	Robbins	Fields	McHugh & Oppenheim
			I'm in the Mood for Love	Robbins	Fields	McHugh
			Speaking Confidentially	Robbins	Fields	McHugh
			Take It Easy	Robbins	Fields	McHugh
Flirtation Walk	Soldier Romance	Warner-First National	Then You've Never Been Blue	Remick	Fiorita	Young
			Flirtation Walk	Remick	Allie Wrubel	Mort Dixon
			Mr. and Mrs. Is the Name	Remick	Allie Wrubel	Mort Dixon
Folies Bergere	Musical Comedy	United Artists	No Horse, No Wife, No Mustache	Remick	Allie Wrubel	Mort Dixon
			Au Revoir L'Amour	Robbins	Jack Stern	Jack Meskill
			I Was Lucky	Robbins	Jack Stern	Jack Meskill
			Rhythm of the Rain	Robbins	Jack Stern	Jack Meskill
			Singing A Happy Song	Robbins	Jack Stern	Jack Meskill
Four Hours to Kill	Drama	Paramount	You Took the Words Right Out of My Mouth	Robbins	Jack Stern	Jack Meskill
			Hate to Talk About Myself	Famous	Rainger & Whiting	Robin
			Walking the Floor	Famous	Rainger	Robin
Gay Bride, The	Comedy	M-G-M	Mississippi Honeymoon	Robbins	Walter Donaldson	Gus Kahn
Gay Divorcee, The	Musical Operetta	RKO Radio	Continental, The	Harms	Herb Magidson & Con Conrad	Herb Magidson & Con Conrad
			Don't Let It Bother You	DeSylva, Brown & Henderson	Gordon & Revel	Gordon & Revel
			Let's Knock K-Neez	DeSylva, Brown & Henderson	Gordon & Revel	Gordon & Revel
			Needle in a Haystack, A	Harms	Herb Magidson & Con Conrad	Herb Magidson & Con Conrad
			Night and Day	Harms	Cole Porter	Cole Porter
George White's 1935 Scandals	Musical	Fox	According to the Moonlight	Movietone Music	Joseph Meyer	Jack Yellen & Herb Magidson
			Hunkadola	Movietone Music	Joseph Meyer	Jack Yellen & Cliff Friend
			I Got Shoes, You Got Shoesies	Movietone Music	Joseph Meyer	Jack Yellen & Cliff Friend
			I Was Born Too Late	Movietone Music	Joseph Meyer	Jack Yellen
			It's An Old Southern Custom	Movietone Music	Joseph Meyer	Jack Yellen
Gilded Lily, The	Comedy	Paramount	Oh, I Didn't Know	Movietone Music	Joseph Meyer	Jack Yellen & Cliff Friend
			Something About Romance	Famous	Johnston	Coslow
			Two Together	Robbins	Arthur Johnson	Gus Kahn
Girl Friend, The	Musical Romance	Columbia	What Is This Power	Robbins	Arthur Johnson	Gus Kahn
			Girl o' My Dreams		Eddie Ward	George Waggner
Girl o' My Dreams	Musical Romance	Republic (Monogram)	Joe Senior		Eddie Ward	George Waggner
			Lucky Star		Eddie Ward	George Waggner
			Thou Art My Baby		Eddie Ward	George Waggner
					Eddie Ward	George Waggner

JANE MURFIN

SCREEN PLAYS FOR

9 BOX OFFICE CHAMPIONS 1932–1935

- **SMILIN' THROUGH***
ORIGINAL PLAY
BOX OFFICE CHAMPION FOR OCT., 1932
- **WHAT PRICE HOLLYWOOD***
CHAMPION FOR JULY, 1932
- **ROCKABYE**
CHAMPION, DEC., 1932
- **DOUBLE HARNESS**
CHAMPION, AUG., 1933
- **SPITFIRE***
CHAMPION, MAR., 1934
- **THE FOUNTAIN***
CHAMPION, SEPT., 1934
- **LITTLE MINISTER***
CHAMPION, JAN., 1935
- **ROBERTA***
CHAMPION FOR 6 MONTHS, 1935
- **ALICE ADAMS***
AUGUST, 1935

(FROM A CERTIFIED AUDIT BY MOTION PICTURE HERALD)

* IN COLLABORATION

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Go Into Your Dance	Singing, Dancing Drama	Warner-First National	About a Quarter to Nine	M. Witmark	Harry Warren	Al Dubin
			A Good Old Fashioned Cocktail	M. Witmark	Harry Warren	Al Dubin
			Go Into Your Dance	M. Witmark	Harry Warren	Al Dubin
			Little Things You Used To Do	M. Witmark	Harry Warren	Al Dubin
			Mammy I'll Sing About You	M. Witmark	Harry Warren	Al Dubin
			She's a Latin From Manhattan	M. Witmark	Harry Warren	Al Dubin
Goin' To Town	Comedy	Paramount	Now I'm a Lady	Famous	Fain	Kahal-Coslow
Going Highbrow	Comedy	Warner-First National	One in a Million	Remick	Lou Alter	John Scholl
Gold Diggers of 1935	Musical Comedy	Warner-First National	I'm Goin' Shoppin' with You	M. Witmark	Harry Warren	Al Dubin
			Lullaby of Broadway	M. Witmark	Harry Warren	Al Dubin
			Words Are in My Heart, The	M. Witmark	Harry Warren	Al Dubin
Handy Andy	Comedy	Fox	Roses in the Rain	Movietone Music	Richard A. Whiting	Wm. Consel- man
Happiness Ahead	Romance	Warner-First National	Beauty Must Be Loved	M. Witmark	Harry Warren	Al Dubin
			Happiness Ahead	M. Witmark	Harry Warren	Al Dubin
			Pop Goes Your Heart	M. Witmark	Harry Warren	Al Dubin
			Window Cleaner's Song, The	Harms	Harry Ruby	Bert Kalmar
Harold Teen	Comedy	Warner-First National	Collegiate Wedding	Remick	Sammy Fain	Irving Kahal
			How Do I Know It's Sunday	Remick	Sammy Fain	Irving Kahal
			Simple and Sweet	Remick	Sammy Fain	Irving Kahal
			Two Little Flies on a Lump of Sugar	Remick	Sammy Fain	Irving Kahal
Here Comes Cookie	Comedy	Paramount	She's the Vamp of the Pampas	Famous	Whiting	Robin
Here Comes the Band	Musical	MGM	Headin' Home	Robbins	Herbert Stothart	Ned Washington
			Roll Along Prairie Moon	Robbins	Ted Fiorito, Har- ry MacPherson, Albert Von Tilzer	Ted Fiorito, Har- ry MacPherson, Albert Von Tilzer
			Tender Is the Night	Robbins	Walter Donald- son	Harold Adamson
			You're My Thrill	Robbins	Burton Lane	Ned Washington
Here Is My Heart	Musical Comedy	Paramount	Here Is My Heart	Famous	Rainger	Robin
			June in January	Famous	Rainger	Robin
			Love Is Just Around the Corner	Famous	Gensler	Robin
			With Every Breath I Take	Famous	Rainger	Robin
Here's To Romance	Musical	Fox	Here's to Romance	Movietone Music	Con Conrad & Herb Magid- son	Con Conrad & Herb Magid- son
			Midnight in Paris	Movietone Music	Con Conrad & Herb Magid- son	Con Conrad & Herb Magid- son
Hooray For Love	Musical Comedy	RKO Radio	Hooray for Love	Irving Berlin	Dorothy Fields & Jimmy McHugh	Dorothy Fields & Jimmy Mc- Hugh
			I'm in Love All Over Again	Irving Berlin	Dorothy Fields & Jimmy McHugh	Dorothy Fields & Jimmy Mc- Hugh
			I'm Living in a Great Big Way	Irving Berlin	Dorothy Fields & Jimmy McHugh	Dorothy Fields & Jimmy Mc- Hugh
			You're An Angel	Irving Berlin	Dorothy Fields & Jimmy McHugh	Dorothy Fields & Jimmy Mc- Hugh
I Live for Love	Comedy Romance	Warner-First National	I Live for Love	M. Witmark	Allie Wrubel	Mort Dixon
			Mine Alone	M. Witmark	Allie Wrubel	Mort Dixon
			Silver Wings	M. Witmark	Allie Wrubel	Mort Dixon



PERSONAL MANAGEMENT
M. C. LEVEE
(Agency)

*Gratefully,
Dick Touree*

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
In Caliente	Musical Comedy	Warner-First National	In Caliente	Remick	Allie Wrubel	Mort Dixon
			Lady in Red	Remick	Allie Wrubel	Mort Dixon
			Muchacha	Remick	Harry Warren	Al Dubin
			To Call You My Own	Remick	Allie Wrubel	Mort Dixon
Jack Ahoy	Comedy	GB Pictures	My Hat's on the Side of My Head	Shapiro Bernstein	Harry Woods	Claude Hulbert
Key, The	Dramatic Romance	Warner-First National	There's a Cottage in Killarney	M. Witmark	Allie Wrubel	Mort Dixon
Kid Millions	Musical Comedy	United Artists	An Ear Full of Music	Robbins	Walter Donaldson	Gus Kahn
			Mandy	Robbins	Irving Berlin	Irving Berlin
			Okay Toots	Robbins	Walter Donaldson	Gus Kahn
			When My Ship Comes In	Robbins	Walter Donaldson	Gus Kahn
			Your Head on My Shoulder	Robbins	Burton Lane	Harold Adamson
King Kelly of the U.S.A.	Musical Romance	Republic (Monogram)	Believe Me	Harms	Joe Sandus	Bernie Grossman
			Right Next Door to Love	Harms	Joe Sandus	Bernie Grossman
			There's a Love Song in the Air	Harms	Joe Sandus	Bernie Grossman
Let's Live Tonight	Romantic Drama	Columbia	Love Passes By	Santley	Victor Schertzinger	Jack Scholl
Limehouse Blues	Drama	Paramount	Limehouse Nights	Famous	Coslow	Coslow
Little Big Shot	Melodrama	Warner-First National	I'm a Little Big Shot Now	Remick	Allie Wrubel	Mort Dixon
Little Colonel, The	Drama	Fox	Little Colonel	Movietone Music	Lew Pollack	Paul Francis Webster
Living on Velvet	Drama	Warner-First National	Living on Velvet	Remick	Harry Warren	Al Dubin
Lottery Lover	Comedy with Music	Fox	Close Your Eyes and See	Movietone Music	Jay Gorney	Don Hartman
			There's a Bit of Paree in You	Movietone Music	Jay Gorney	Don Hartman
			Ting-a-Ling-a-Ling	Movietone Music	Jay Gorney	Don Hartman
Loudspeaker, The	Comedy Drama	Republic (Monogram)	Doo-Ah Know What I'm Doing	Harms	Roy Turk, Harry Akst	Roy Turk, Harry Akst
			On a Hill in the Hills of Kentucky	Harms	Roy Turk, Harry Akst	Roy Turk, Harry Akst
Love in Bloom	Comedy	Paramount	Got Me Doin' Things	Crawford	Revel	Gordon
			Let Me Sing You to Sleep	Crawford	Revel	Gordon
			Lookie Lookie Lookie	Crawford	Revel	Gordon
			My Heart is an Open Book	Crawford	Revel	Gordon
			None But the Lonely Heart	Crawford	Revel	Gordon
Love Me Forever	Dramatic musi- cal with Opera	Columbia	Love Me Forever	Irving Berlin	Victor Schertzinger	Gus Kahn
Lover Divine	Drama with Music	GB Pictures	Ave Marie		Franz Schubert	
			Serenade		Franz Schubert	
			Tell Me That You Love Me	Oliver Ditson	Robert M. Stultz	Robert M. Stultz
			Unfinished Symphony		Franz Schubert	
Man on the Flying Trapeze	Comedy	Paramount	Man on the Flying Trapeze	Famous	Lawnhurst	Seymour
Manhattan Love Song	Romance	Republic (Monogram)	Hang Up Your Hat	Harms	Bernie Grossman, Dan Silverman, Eddie Ward	Bernie Grossman, Dan Silverman, Eddie Ward
			Little Shack on 5th Avenue, A	Harms	Bernie Grossman, Dan Silverman, Eddie Ward	Bernie Grossman, Dan Silverman, Eddie Ward
			Manhattan Love Song	Harms	Bernie Grossman, Dan Silverman, Eddie Ward	Bernie Grossman, Dan Silverman, Eddie Ward



IN APPRECIATION
CLAUDETTE COLBERT

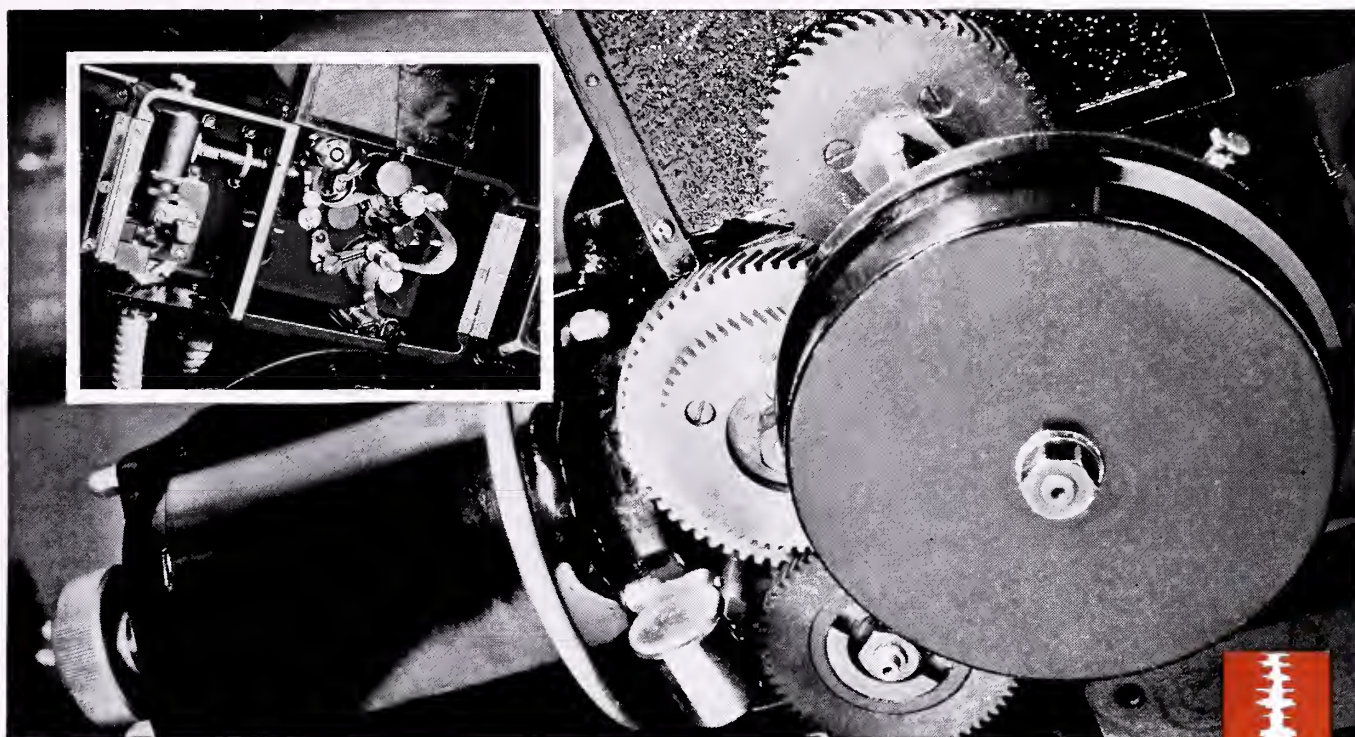
Personal Management
CHARLES K. FELDMAN

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Marie Galante	Drama	Fox	It's Home	Movietone Music	Jay Gorney	Don Hartman
			Serves Me Right for Treating Him Wrong	Movietone Music	Jay Gorney	Don Hartman
			Song of a Dreamer	Movietone Music	Jay Gorney	Don Hartman
Merry Widow, The	Operetta	MGM	Girl's, Girl's, Girls	Robbins	Franz Lehar	Lorenz Hart
			Maxim's	Robbins	Franz Lehar	Lorenz Hart
			Merry Widow Waltz, The	Robbins	Franz Lehar	Lorenz Hart
			Vilia	Robbins	Franz Lehar	Lorenz Hart
Mississippi	Comedy and Musical	Paramount	Down by the River	Famous	Rodgers	Hart
			Easy to Remember Soon	Famous Famous	Rodgers Rodgers	Hart Hart
Moulin Rouge	Musical	United Artists	Boulevard of Broken Dreams	Remick	Harry Warren	Al Dubin
			Coffee in the Morning	Remick	Harry Warren	Al Dubin
			Song of Surrender	Remick	Harry Warren	Al Dubin
Music in the Air	Musical Comedy	Fox	I Am So Eager	T. B. Harms	Jerome Kern	Oscar Hammerstein, II
			I Told Every Little Star	T. B. Harms	Jerome Kern	Oscar Hammerstein, II
			Music in the Air	T. B. Harms	Jerome Kern	Oscar Hammerstein, II
			One More Dance	T. B. Harms	Jerome Kern	Oscar Hammerstein, II
			Song Is You, The	T. B. Harms	Jerome Kern	Oscar Hammerstein, II
			We Belong Together	T. B. Harms	Jerome Kern	Oscar Hammerstein, II
My Heart Is Calling	Musical Comedy	GB Pictures	Chant Ossian		Jules Massenet	
			My Heart Is Calling	Harms	Stolz	Stolz
			Strange Harmony		Puccini	
			You, Me and Love	Harms	Stolz	Stolz
My Song for You	Musical Comedy	GB Pictures	When the Stars Are Brightly Shining		Puccini	
			Ah, Yes, Thou Art Mine		Verdi	
			Ave Maria		Franz Schubert	
			Celeste Aida		Verdi	
Nana	Drama	United Artists	My Song For You	Harms	Spoliansky	Frank Eyton
			With All My Heart	Harms	Spoliansky	Frank Eyton
Naughty Marietta	Operetta	MGM	That's Love	Irving Berlin	Richard Rodgers & Lorenz Hart	Richard Rodgers & Lorenz Hart
			Ah Sweet Mystery of Life	Witmark	Victor Herbert	Rita Johnson Young
Night Is Young, The	Operetta	MGM	I'm Falling in Love with Someone	Witmark	Victor Herbert	Rita Johnson Young
			Italian Street Song	Witmark	Victor Herbert	Rita Johnson Young
			'Neath the Southern Moon	Witmark	Victor Herbert	Rita Johnson Young
			Tramp, Tramp, Tramp	Witmark	Victor Herbert	Rita Johnson Young
Nell Gwyn	Drama	United Artists	Nell Gwyn Suite		Germaine	
Night Is Young, The	Operetta	MGM	Night Is Young, The	Robbins	Sigmund Romberg	Oscar Hammerstein, II
			When I Grow Too Old to Dream	Robbins	Sigmund Romberg	Oscar Hammerstein, II
Nitwits, The	Musical Comedy	RKO Radio	Music in My Heart	Irving Berlin	Dorothy Fields & Jimmy McHugh	Dorothy Fields & Jimmy McHugh
			You Opened My Eyes	Irving Berlin	L. Wolfe Gilbert & Felix Bernard	L. Wolfe Gilbert & Felix Bernard

RCA FIRST

with ROTARY STABILIZER

essential for box office draw with modern films



Tremendous improvements are being made in sound recording. Today's new films never before were so amazingly faithful to the original sound. But to give your audiences this thrilling realism you must have constant film speed through the sound head.

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The sound track is recorded at constant speed, and must be reproduced at the same speed. If the speed varies in the sound head, the sound varies, producing "wows" and other annoying effects, spoiling music, and ruining dialog. Speed variations are especially objectionable on coloratura sopranos, and in the higher notes of instruments. *It is in recording soprano voices that great recent improvements have been made.*

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RCA was first with the great Rotary Stabilizer, a unique creation of the RCA laboratories. Look at the RCA Photo-

phone Sound Head and you see the Rotary Stabilizer as a simple drum, fully enclosed, needing practically no attention. The film passes over it, and any speed variations are eliminated absolutely. And the same drum also maintains the film within the focus of the light beam, with an accuracy of a thousandth of an inch. This correct focusing is also essential for faithful reproduction of high notes. Thus the RCA Rotary Stabilizer does two jobs, with complete perfection. Great inventions are always simple, and the RCA Rotary Stabilizer is both simple and fundamental.

For perfect reproduction from modern films, use the RCA Photophone Sound Head with its unique RCA invention, the Rotary Stabilizer.

This is a typical sound track recorded by RCA Photophone. Any change in the speed of the track varies the sound. Hence the speed must be absolutely constant, as is guaranteed by RCA's great invention, the Rotary Stabilizer.



RCA PHOTOPHONE

RCA TRANS LUX

RCA SONOTONE

RCA MANUFACTURING CO., Inc., Camden, New Jersey,
a subsidiary of the RADIO CORPORATION OF AMERICA

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Now and Forever	Drama	Paramount	Now and Forever	Famous	Pollock	Young
Old Man Rhythm	Musical Comedy	RKO Radio	Boys Will Be Boys	Irving Berlin	Lewis E. Gensler & Johnny Mer- cer	Lewis E. Gensler & Johnny Mer- cer
			Comes the Revolution, Baby	Irving Berlin	Lewis E. Gensler & Johnny Mer- cer	Lewis E. Gensler & Johnny Mer- cer
			I Never Saw a Better Night	Irving Berlin	Lewis E. Gensler & Johnny Mer- cer	Lewis E. Gensler & Johnny Mer- cer
			Old Man Rhythm	Irving Berlin	Lewis E. Gensler & Johnny Mer- cer	Lewis E. Gensler & Johnny Mer- cer
			There's Nothing Like a College Education	Irving Berlin	Lewis E. Gensler & Johnny Mer- cer	Lewis E. Gensler & Johnny Mer- cer
			When You Are in My Arms	Irving Berlin	Lewis E. Gensler & Johnny Mer- cer	Lewis E. Gensler & Johnny Mer- cer
One Hour Late	Drama	Paramount	A Little Angel Told Me So Me Without You	Famous Famous	Coslow Gensler	Coslow Robin
One Night of Love	Dramatic Musical with Opera	Columbia	One Night of Love	Irving Berlin	Victor Schert- zinger	Gus Kahn
Our Little Girl	Comedy Drama	Fox	Our Little Girl	Movietone Music	Lew Pollack	Paul Francis Webster
Page Miss Glory	Comedy	Cosmopolitan- Warner	Page Miss Glory	Harms	Harry Warren	Al Dubin
Palooka	Musical Comedy	United Artists	Count Your Blessings Inka Dinka Doo Like Me a Little Bit Less Palooka	T. B. Harms Irving Berlin Irving Berlin Irving Berlin	Ferde Grofe Ferde Grofe Ferde Grofe Ferde Grofe	Irving Caesar Irving Caesar Irving Caesar Irving Caesar
Paris in Spring	Operetta	Paramount	Bon Jour Mamselle Paris in the Spring Why Do They Call It Gay Paree	Crawford Crawford Crawford	Revel Revel Revel	Gordon Gordon Gordon
Princess Charming	Musical Comedy	GB Pictures	Love Is a Song Near and Yet So Far	Harms	Ray Noble Ray Noble	Max Kester Max Kester
Reckless	Drama with Music	M-G-M	Everything's Been Done Before Hi Diddle Dee Dum Reckless	Robbins Robbins T. B. Harms	Harold Adamson, Edwin Knopf, Jack King Con Conrad Jerome Kern	Jack King Herb Magidson Oscar Hammer- stein, II
Red Salute	Comedy	United Artists	I Wonder Who's Kissing Her Now	Chas. K. Harris	Jos. E. Howard	Hough & Adams
Redheads on Parade	Musical	Fox	I Found a Dream I've Got Your Future All Planned Redheads on Parade	Movietone Music Movietone Music Movietone Music	Jay Gorney Jay Gorney Jay Gorney	Don Hartman Don Hartman Don Hartman
Roberta	Musical Operetta	RKO Radio	I Won't Dance I'll Be Hard to Handle Let's Begin Lovely to Look At Smoke Gets in Your Eyes Touch of Your Hand, The Yesterday	T. B. Harms T. B. Harms	Jerome Kern Jerome Kern Jerome Kern Jerome Kern Jerome Kern Jerome Kern Jerome Kern	Otto Harbach, Dorothy Fields, Jimmy Mc- Hugh Dorothy Fields, Jimmy Mc- Hugh

Virginia Foyers

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Roman Scandals	Musical	United Artists	Build a Little Home	M. Witmark	Harry Warren	Al Dubin
			Keep Young and Beautiful	M. Witmark	Harry Warren	Al Dubin
			No More Love	M. Witmark	Harry Warren	Al Dubin
			Rome Wasn't Built in a Day	M. Witmark	Harry Warren	Al Dubin
			Tax on Love	M. Witmark	Harry Warren	Al Dubin
Rhumba	Drama	Paramount	I'm Yours for Tonight	Famous	Rainger	Rainger
			Magic of You, The	Famous	Rainger	Rainger
			Rhythm of the Rumba, The	Famous	Rainger	Rainger
Sanders of the River	Drama	United Artists	Canoe Song Congo Lullaby Killing Song, The	Mills Mills Mills		
Shadow of Doubt	Comedy Drama	MGM	Beyond the Shadow of a Doubt	Robbins	Burton Lane	Harold Adamson
She Learned About Sailors	Comedy	Fox	Here's the Key to My Heart	Movietone Music	Richard A. Whiting	Sidney Clare
She Loves Me Not	Comedy	Paramount	I'm Hummin', I'm Singin', I'm Whistlin'	Crawford	Revel	Gordon
			Love in Bloom	Famous	Rainger	Robin
			Straight from the Shoulder	Crawford	Revel	Gordon
Shipmates	Comedy Drama	Cosmopolitan-Warner	Don't Give Up the Ship	Remick	Harry Warren	Al Dubin
			I'd Love to Take Orders from You	Remick	Harry Warren	Al Dubin
			I'd Rather Listen to Your Eyes	Remick	Harry Warren	Al Dubin
Spring Tonic	Comedy	Fox	Tonight There's a Spell on the Moon	Movietone Music	Jay Gorney	Jay Gorney
Stolen Harmony	Drama	Paramount	Let's Spill the Beans Stolen Harmony	Crawford Famous	Revel Lawrence & Altman	Gordon Young
			Would There Be Love	Crawford	Revel	Gordon
Student Tour	Musical Comedy	MGM	By the Taj Mahal	Robbins	Nacio Herb Brown	Arthur Freed
			From Now On	Robbins	Nacio Herb Brown	Arthur Freed
			New Moon Is Over My Shoulder, A	Robbins	Nacio Herb Brown	Arthur Freed
			Snake Dance, The	Robbins	Nacio Herb Brown	Arthur Freed
Sweet Adeline	Dramatic Romance	Warner-First National	Don't Ever Leave Me	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			Here Am I	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			Lonely Feet	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			Out of the Blue	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			Sun About to Rise, The	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			'Twas Not So Long Ago	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			Why Was I Born	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern
			We Were So Young	Harms	Oscar Hammerstein II, Jerome Kern	Oscar Hammerstein II, Jerome Kern

FRED ASTAIRE

PICTURE	TYPE	DISTRIBUTOR	SONG	PUBLISHER	COMPOSER	LYRICIST
Sweet Music	Comedy Drama with Music	Warner-First National	Ev'ry Day	Remick	Sammy Fain	Irving Kahal
			Fare Thee Well Annabelle	Remick	Allie Wrubel	Mort Dixon
			Good Green Acres of Home	Remick	Sammy Fain	Irving Kahal
			I See Two Lovers	Remick	Allie Wrubel	Mort Dixon
			Sweet Music	Remick	Harry Warren	Al Dubin
			There's a Different You in Your Heart	Remick	Sammy Fain	Irving Kahal
Sweetheart of Sigmund	Musical Romance	Republic (Monogram)	Sweetheart of Sigmund	Melrose	F. Dudley Vednor	Byron D. Stokes
365 Nights in Hollywood	Comedy	Fox	My Future Star	Movietone Music	Richard A. Whit- ing	Sidney Clare
			Yes To You	Movietone Music	Richard A. Whit- ing	Sidney Clare
Times Square Lady	Comedy Drama	MGM	Object of My Affections	Irving Berlin	Pinkie Tomlin, Coy Poe, Jim- my Grier	Pinkie Tomlin, Coy Poe, Jim- my Grier
			What's the Reason I'm Not Pleasing You	Irving Berlin	Pinkie Tomlin, Coy Poe, Jim- my Grier	Pinkie Tomlin, Coy Poe, Jim- my Grier
Top Hat	Musical Operetta	RKO Radio	Cheek to Cheek	Irving Berlin	Irving Berlin	Irving Berlin
			Isn't This a Lovely Day	Irving Berlin	Irving Berlin	Irving Berlin
			No Strings	Irving Berlin	Irving Berlin	Irving Berlin
			Piccolino	Irving Berlin	Irving Berlin	Irving Berlin
			Top Hat, White Tie and Tails	Irving Berlin	Irving Berlin	Irving Berlin
Transatlantic Merry-Go-Round	Musical Comedy	United Artists	If I Had a Million Dollars	Irving Berlin	Richard Whiting	Sidney Clare
			It Was Sweet of You	Irving Berlin	Richard Whiting	Sidney Clare
			Oh, Leo, It's Love	Irving Berlin	Richard Whiting	Sidney Clare
			Rock & Roll	Irving Berlin	Richard Whiting	Sidney Clare
Tumbling Tumbleweeds	Western	Republic	Silver Haired Daddy of Mine Tumbling Tumbleweeds	M. M. Cole Sam Fox	Gene Autry Bob Nolan	Gene Autry Bob Nolan
Twenty Million Sweethearts	Musical Drama	Warner-First National	Fair and Warmer	M. Witmark	Harry Warren	Al Dubin
			I'll String Along with You	M. Witmark	Harry Warren	Al Dubin
			Out for No Good	M. Witmark	Harry Warren	Al Dubin
			What Are Your Intentions	M. Witmark	Harry Warren	Al Dubin
Two for Tonight	Comedy and Musical	Paramount	From the Top of Your Head	Crawford	Revel	Gordon
			I Wish I Was Aladdin	Crawford	Revel	Gordon
			Takes Two to Make a Bargain	Crawford	Revel	Gordon
			Two for Tonight	Crawford	Revel	Gordon
			Without a Word of Warning	Crawford	Revel	Gordon
Under the Pampas Moon	Comedy Drama	Fox	Gauche, The	T. B. Harms	Walter G. Samuels	Buddy G. De- Sylva
We're in the Money	Comedy	Warner-First National	So Nice Seeing You Again	Harms	Allie Wrubel	Mort Dixon
Westward Ho	Western	Republic	Girl I Loved Long Ago, The Vigilantes, The Westward Ho			
Wonder Bar	Comedy Drama	Warner-First National	Don't Say Goodnight	M. Witmark	Harry Warren	Al Dubin
			Goin' to Heaven on a Mule	M. Witmark	Harry Warren	Al Dubin
			Vive La France	M. Witmark	Harry Warren	Al Dubin
			Why Do I Dream Those Dreams	M. Witmark	Harry Warren	Al Dubin
			Wonder Bar	M. Witmark	Harry Warren	Al Dubin
You Belong to Me	Drama	Paramount	When He Comes Home to Me	Famous	Coslow	Robin

1929

C H A M P I O N S

1935

1929 ... SUNNY SIDE UP

AMONG ALL TIME BEST FILMS
GROSSING \$3,300,000

1930 ... A CONNECTICUT YANKEE

AMONG ALL TIME BEST FILMS
GROSSING \$1,200,000. ALSO
A BOX OFFICE CHAMPION FOR YEAR 1930-31

1932 ... DELICIOUS

A BOX OFFICE CHAMPION
FOR FULL YEAR 1932

1932 ... BUSINESS AND PLEASURE

A BOX OFFICE CHAMPION
FOR FULL YEAR 1932

1934 ... HANDY ANDY

A BOX OFFICE CHAMPION
FOR AUGUST, 1934

1935 ... BRIGHT EYES

A BOX OFFICE CHAMPION
FOR DECEMBER AND JANUARY, 19351935 ... THE LITTLE
COLONELA BOX OFFICE CHAMPION
FOR MARCH, 19351935 ... DOUBTING
THOMASA BOX OFFICE CHAMPION
FOR JUNE, 1935(ALL FIGURES FROM CERTIFIED AUDIT,
MOTION PICTURE HERALD)

DIRECTED BY

D A V I D B U T L E R

-AND THEN THEY HAD TO BE SOLD

Revealing the secret of showmanship as employed in selling 1935 product

by A-MIKE VOGEL

SOME months back to the Managers' Round Table Club, came a confession from a puzzled theatre man. He was ashamed of his grosses on pictures he had really tried to put over. Despite his efforts the box office showed little life.

"Would ask you," he wrote, "to tell me and no doubt many more like me just what real showmanship is and how to use same. We read a lot in your paper about showmanship, but just what and how to do it is what puzzles me."

The newer dictionaries have not as yet got around to defining accurately and satisfactorily this much discussed term, born into the motion picture industry but some 15 years ago and waxing vigorous and important only in the last decade. In lieu of this wanted definition, the word showmanship may safely be used as a synonym for profitable showbusiness. It may also be a talent outside the conventional advertising channels applied by showmen who possess it to make the public feel that ticket-buying urge—a certain instinct enabling one theatre man to sense a good selling angle that his brother manager may have missed. And this sense of showmanship may deal with any phase of theatre operation.

Just what is this showmanship may perhaps be best indicated by describing in brief unusual advertisings and exploitations reported by showmen in various parts of the world and published in the Managers' Round Table Club of Motion Picture Herald during 1935.

For instance, one might recall the agile-minded thinking of those showmen who at the turn of the year had booked for pre-holiday showings various period pictures released at that time and utilized such bookings to tie in with local holiday charities sponsored by leading newspapers. To mind comes various "Barbary Coast" balls put on in different cities with proceeds going to charities. Guests came in costume represented by the picture, the newspapers concerned plugged the attrac-

tion and theatre, respectable sums were realized.

In Memphis, the Warner Theatres zone chief, Howard Waugh, and Manager Bill Hendricks of the Warner theatre organized "Sweet Adeline," a charity ball to aid a Christmas fund, gave prizes for the most novel costumes and for best quartet singing of the song in the picture.



Many theatre men put on annual Thanksgiving and Christmas food and toy matinees wherein children who bring a can of foodstuffs or a toy for the underprivileged are admitted free to special performances. In most instances the theatres are content with the added prestige brought by these co-operations, but Manager Gus Lampe of the Eckel theatre in Syracuse, hooked his toy matinee to a then current Temple picture by forming a Temple Toy Club. Children bringing a toy to the theatre were given membership cards, which in addition to allowing them free admission, also were presented for a photo of the star.

Showmanship of a high calibre was shown, too, by Manager Larry Lehman and Louis Mayer, advertising chief, at the Mainstreet, Kansas City, upon the inauguration of a vaudeville policy. A vigorous but conventional advertising drive might have done the trick, but these theatre men promoted the Chamber of Commerce, American Legion posts, Boy Scouts and other organizations to insure a profitable welcome for this new presentation. Merchants used special stickers on letters and packages, slugs were supplied for inclusion in store ads, streets were decorated, parades organized, strong newspaper co-operation secured and endorsements obtained from prominent citizens.

To attract the art-minded intelligentsia to the New York showing of "Don Juan," a prominent gallery was promoted to show etchings from the drawings of the picture's

sets. Roscoe Drissell exhibited "Naughty Marietta" posters in the Wilmington, Del., Art Show, and in London John Armstrong, Paramount, dug up an "itometer" to measure the appeal of British girls who answered an ad to serve as Mae West doubles on "Belle of the Nineties."

No, showmanship does not flourish only under certain conditions, nor is it indigenous to particular parts of the world. London offers the same opportunities as Kansas City and Memphis. Showmen who can sense the ticket-selling angle belong to the world, for even in Shanghai, A. L. Caplan, at the King's theatre, found that the youngsters would go for a coloring contest on a Temple picture as enthusiastically as those on this side.

Quick-thinking, of course, is still another definition of showmanship and applies for instance to Manager George Jones at Loew's theatre in Richmond, Va., on the occasion of his date on "Painted Veil." Jones discovered the picture to be the star's nineteenth, and immediately announced a "Garbo 19th Party." Every stunt revolved around that number, including an invitation to 19 local children who had never seen a motion picture. The papers made much of it.

Will stenographers get out of bed before breakfast to see a picture? In Washington, showmanship did what alarm clocks often fail to do when Loew Division Manager Carter Barron, and ad chief Lou Brown, arranged a showing of "After Office Hours." The trick was in serving coffee and doughnuts after the screening held at 7 o'clock, and the novelty of the gag put it over successfully. Quick thinking, indeed, and also deep.



Nothing escapes the eager, if not the eagle eye of the showman in looking about for the unusual tieup. Even animals from the zoo are fair game—at least so considered Manager Francis Deering of Loew's State, Memphis, who wangled a loan of the city's pet elephant for a street bally on "Clive of India," to tie in with the elephant sequences in the picture.

And Louis Charninsky, at the Capitol in Dallas, Tex., awoke curiosity by advertising for a span of oxen as part of a stunt on "West of the Pecos," as did Bill Hendricks, whose advertised nudist colony in his lobby

[TURN TO PAGE 149]



A. EDWARD SUTHERLAND

DIRECTOR



5 BOX OFFICE CHAMPIONS

"PALMY DAYS"

(A Champion for October, 1931)

"INTERNATIONAL HOUSE"

(A Champion for June, 1933)

"TOO MUCH HARMONY"

(A Champion for October, 1933)

"MISSISSIPPI"

(A Champion for April, 1935)

"DIAMOND JIM"

(A Champion for September, 1935)

Currently Directing A
Carl Laemmle, Jr. Production
For Universal



NORMAN McLEOD

DIRECTOR

10 BOX OFFICE CHAMPIONS

(FROM A CERTIFIED AUDIT BY MOTION PICTURE HERALD)

UNDER CONTRACT TO
PARAMOUNT

WHY WOMEN GO TO "THE MOVIES"

Q Well, why? Is it for romance? Or is it for fashions? Nope, it's simply for—

by LLEWELLYN MILLER

LAST year the greatest jail-break of all history was staged, quietly, efficiently and without bannerlines from one single newspaper. To this day, the number of those who slipped from prison is not known exactly, but the total is in staggering millions.

Women go to movies for escape—escape from the housewife's thankless routine, escape from the blighting standardization of office and factory, escape from boredom and self-criticism and the little walls of home. Young women, hounded by dim forebodings that life is not going to be undiluted beer and winning skittles, seek reassurance that everything always comes out right. Old women, with innocent romance shining unquenchable in dimming eyes, slide their bits of silver into the box office as an investment in freedom from the relentless onrush of time. Little girls escape the embarrassment of being considered something less than creatures of fatal charm and beauty by their strippling suitors in regarding, round-eyed and hopeful, the eventual subjugation of the hero by the eternally triumphant heroine.

The converted store room, hot and muggy in the prairie night, is no less a sanctuary than the gilded cavern breezy with perfumed antiseptic air and sound-proofed against the roar of a great city. Both are refugees from the prison of self-concentration. Both are temporary safety zones in the traffic of humdrum events. Both are temples, dedicated to worship of the happy ending.

When it comes to plot development, delineation of life, and portrayals of human impulses on the screen, producers are bum psychologists. But when it comes to giving audiences what they want, producers are brilliant in their understanding of the feminine desire for the fairy book finale "and they lived happily ever after."

Every woman, whether she will admit it or not, has a deep, instinctive conviction that the ultimate clinch which terminates

films with practically unvarying regularity, is fitting and proper. The implied achievement of a lifetime of worship, devotion and, if possible a little awe, from the hero to the heroine seems to her nice work on the part of the lady. And not only good going by the heroine, but fair dealing on the part of fate.



The most serene mama of a large family, the most comradely of wives, the most rational of career-women, the most placid of grandmothers, the most contented of practical, cool-tempered and unsentimental women have moments when emotional horizons seem oppressively inelastic. Not one of these women would consider for one moment any basic change. Their loyalties to their men are irrevocably engaged and honorably unwavering. But romance gets a bit bogged down in routine. An hour's contemplation of a shadow heroine's sorrows and sufferings and eventual bliss is release from personal problems, a sublimation of vague rebellion against nothing-ever-happening, a soothing of the unformulated disappointment that Prince Charming turned out to be just a devoted father and a good provider.

In that feminine wistfulness for romance lies the immense appeal for women of such films as "Mutiny on the Bounty." Question almost any man, and he will label that film a "man's picture." His classification will be given with just the slightest patronizing overtone of implication that women shy away from realities that are brutal and conflicts that are elemental unless they deal with love in politely evasive symbols. They forget that most women identify themselves with their men in some degree, and that the upright fellow winning against horrid odds does not have to draft feminine support. The tale of perils he has run guarantees quick volunteers to share vicariously his injustices, approve his righteous revolt, to ally themselves with

him against the blind villainy of unpredictable circumstance.

In that same feminine wistfulness for romantic strength of purpose against all obstacles, lies the indifference of most women to roistering comedies. Undeniably, there are plenty of soprano chuckles at the exploits of our more prominent buffoons, but always in that feminine laughter there is a percentage of amusement at the unconfined joy of the men in the audience. Comedies, to women, are somewhat akin to the strenuous efforts of children in a game of let's-pretend. They regard the giddy gambollings of the Marx Brothers in "A Night at the Opera" with kindly detachment. That they may not seem lacking in wit, women encourage themselves to hearty laughter when their sons and husbands and brothers are rolling in the aisles.

Once in a long time, women extract quite a large measure of entertainment from communion with the slapstick muse. But the grim fact remains that at some time during the unreeling, the average woman will turn a glance of mild wonder upon her hysterical escort and smile in secret and mature tenderness.

Comedies of sound dramatic verity are another matter. Women are well trained to appreciate the comic quality of mischance. Such humor adds immensely to the appeal of romance.



Individually, many films offer many different bids for matinee patronage. More than one picture has gladdened exhibitors' hearts for no better reason than that the star hopped in and out of forty gowns while getting her man. There is a merry tinkle of silver under the marquee glittering with the magic name of Shirley Temple, because the theme that the touch of baby fingers can completely change characters of crabbed millionaires is apparently of deathless breathless allure.

But basically, the reason that women go to movies is to escape for a little steady-ing hour the harrassing experience of living in a world where virtue quite frequently is rewarded with a kick in the pants, where some notably inferior blonde often scoops up your man, where true love gets the blind staggers for almost any old excuse, and where few women can manage to get fifty percent of the close-ups.

ROBERT LORD

15 BOX OFFICE CHAMPIONS*

AS ASSOCIATE PRODUCER

"LITTLE CAESAR"

ANNUAL BOX OFFICE CHAMPION, 1930-31

"FOOTLIGHT PARADE"

A BOX OFFICE CHAMPION NOVEMBER, 1933

"WONDER BAR"

A BOX OFFICE CHAMPION APRIL, 1934,
AND ANNUAL AND SEMI-ANNUAL, 1934

"DAMES"

(Story in collaboration)

A BOX OFFICE CHAMPION AUGUST, SEPTEMBER, 1934

"FLIRTATION WALK"

A BOX OFFICE CHAMPION DECEMBER, 1934

"GOLD DIGGERS OF 1935"

(Story in collaboration)

A BOX OFFICE CHAMPION APRIL, 1935

"OIL FOR THE LAMPS OF CHINA"

A BOX OFFICE CHAMPION JUNE, 1935

AS WRITER

"FIVE STAR FINAL"

(Adaptation)

A BOX OFFICE CHAMPION OCTOBER AND NOVEMBER, 1931

"FIREMAN, SAVE MY CHILD"

(Adaptation)

A BOX OFFICE CHAMPION MARCH AND APRIL, 1932

"IT'S TOUGH TO BE FAMOUS"

(Adaptation)

A BOX OFFICE CHAMPION APRIL, 1932

"WINNER TAKES ALL"

(Adaptation in collaboration)

A BOX OFFICE CHAMPION JULY, 1932

"THE CONQUERORS" (RKO)

(Screen play)

A BOX OFFICE CHAMPION NOVEMBER AND DECEMBER, 1932

"YOU SAID A MOUTHFUL"

(Screen play in collaboration)

A BOX OFFICE CHAMPION DECEMBER, 1932

"HARD TO HANDLE"

(Adaptation in collaboration)

A BOX OFFICE CHAMPION FEBRUARY, 1933

"GOLD DIGGERS OF 1935"

(Story)

A BOX OFFICE CHAMPION APRIL, 1935

* From a certified audit by MOTION PICTURE HERALD

ALSO PRODUCED

PAGE MISS GLORY

WITH MARION DAVIES

DR. SOCRATES

WITH PAUL MUNI

IN PRODUCTION

COLLEEN

WITH DICK POWELL - RUBY KEELER

THE SINGING KID

WITH AL JOLSON

WARNER BROS.-FIRST NATIONAL PRODUCTIONS

BOX OFFICE CHAMPIONS

POWER AND THE GLORY

FOX, 1933

THE FIRST YEAR

FOX, 1932

CAT AND THE FIDDLE

MGM, 1934

TRIAL OF VIVIENNE WARE

FOX, 1932

WILLIAM
K.

HOWARD

DIRECTOR

1935 PRODUCTIONS

EVELYN PRENTICE

VANESSA—HER LOVE STORY

RENDEZVOUS

FOR MGM

MARY BURNS, FUGITIVE

FOR WALTER WANGER

METRO-GOLDWYN-MAYER



LAIRD DOYLE

4 BOX OFFICE CHAMPIONS

"HELL BELOW"* (MGM)

A Champion for May, 1933 Adaptation

"BRITISH AGENT"

A Champion for Sept., 1934 Screen Play

"OIL FOR THE LAMPS OF CHINA"

A Champion for June, 1935 Screen Play

"FRONT PAGE WOMAN"

A Champion for July, 1935 Dialogue

1935 PRODUCTIONS

"BORDERTOWN"* . . . Screen Play

"SPECIAL AGENT"* . . . Screen Play

"DANGEROUS" . . . Story and Screen Play

*IN COLLABORATION

A BOX OFFICE CHAMPION IN ITS CLASS FOR 1934

"SING AND LIKE IT"*... SCREEN PLAY

WARNER BROS.—FIRST NATIONAL PRODUCTIONS

BRITISH PRODUCTION DIGS IN FOR NEW SIEGE

Q 1935 success in American market spurs English on to greater conquests in 1936

by BRUCE ALLAN

LONDON.

THE American box office is a better index to the comparative entertainment merit of British films, at the end of 1935, than any of the plentiful figures, percentages, graphs and, for that matter, plain ballyhoo, that are available to express British production progress in terms of stars, stories, directors, footage and studio floor space. When the American exhibitor became conscious of the British film, the British film began to be a serious trade factor. And this really happened in 1934-35.

Many American exhibitors have recently played "Transatlantic Tunnel," and are preparing to play "Things To Come." They can look back on a year in which they screened more than a dozen other British pictures. They know a great deal more about the box office value of these pictures in America than we can know in London, but this at least has come across the Atlantic—some of these British pictures, in some American theatres, have done better business than some American pictures.

To Americans this may seem a very moderate claim. In England it is an assertion that the almost impossible has been achieved. For very many years it was an article of faith with a big section of the British production industry that America was a sealed market. This conviction was quite impervious to disproof; such films as "Henry VIII" were "freaks, the exception that proved the rule," and so forth. Unfortunately for these sufferers from persecution mania, but fortunately for the general reputation of British traders as people with a grip on business fact and with a sense of humor, the "closed door" theory has become completely untenable in face of the fact that British films are being distributed in America on a 52-weeks-a-year basis, that they are playing, and putting up good figures in, keyhouses, and that they are figuring with pleasing regularity in MOTION PICTURE

HERALD's lists of "Box Office Champions."

The 1934-35 season does therefore definitely deserve to be called historical. For "1492, Columbus Discovers America," it is at last possible to use the homologue, "1934, Elstree Discovers America." With London Films an integral part of United Artists, with Gaumont-British established in the United States on its own feet, and with every outstanding picture from other sources assured of an opportunity in New York, it is not surprising that practically every new production enterprise in England now, as a matter of course, shapes its plans and finances on a scale which assumes an American release. The important thing to remember is that the policy is new; America has so far seen only the work of the pioneers, and the real result of a fundamental change in the British producers' outlook will not be seen until the season now opening.



What may be expected from England in the way of box-office material when its production industry as a whole is mobilized for an attack on world markets, can be estimated from a consideration of the material provided during the past 12 months by the only three companies which, up to 1934, can be said to have tried consistently to provide American entertainment values—London Film, Gaumont-British and British & Dominions.

London Film's biggest success in America, "The Scarlet Pimpernel," is generally believed to be assured of a total gross in excess of that of "Henry VIII," while "Sanders of the River" ("Congo Raid") has beaten "Henry VIII" receipts in the United Kingdom by ten per cent, according to Alexander Korda's own figures. The same authority placed the world gross of "Henry VIII" at \$2,500,000. In a MOTION PICTURE ALMANAC tabulation of the biggest box office successes of all time, only 12 pictures were shown to have exceeded

\$2,500,000, and at or below that figure, were such phenomenal hits as "The Gold Rush," "The Kid," "The Ten Commandments," "Gold Diggers of Broadway," "Little Women," and "I'm No Angel." It seems, therefore, that in 1935-36, this particular British producer can make a budget with a reasonable anticipation of receipts comparable to those which, a very few years ago, were achieved by only a few outstanding American productions.

London Film Productions has a much more ambitious program this coming 12 months than ever in its history, and the figures just given indicate the resources which were behind "Things to Come," and which have also been used to erect at Denham, near London, a super-studio to be used, it seems, exclusively for the production of films for the U. S. A. as well as for the U. K.

Gaumont-British has just completed a first year of American distribution. During this period the standard of their production, in the opinion of good British judges, has improved 500 per cent. Undoubtedly this fact is due to a desire to secure the American market, coupled with a definite ability to absorb and apply what America had to teach. GB made its attack on the United States about the time it produced "Power."

It followed up this pretentious but not very effective picture with, among others, "The Man Who Knew Too Much," which at the time of its first display was undoubtedly, in a technical sense, the most successful picture made at Shepherd's Bush; incidentally, it registered a "come-back" by Alfred Hitchcock, one of the most intelligent and imaginative directors in England.

Followed "The Iron Duke," with George Arliss, a picture which failed to set either the Thames or the Hudson alight; "Forever England," "The 39 Steps," "The Clairvoyant," "The Passing of the Third Floor Back" and "Transatlantic Tunnel." The significance of these titles lies in their sequence. At the end of its first American year, GB was making films which, in an English and American box office sense, made its pre-1934 efforts seem amateurish.

British & Dominions, with "Escape Me Never," achieved an artistic success which was also a box office draw in both the U. K. and the U. S.; it was a "Box Office Champion" in America. Other highlights



Guillotine scene from "The Scarlet Pimpernel," London Film Production

in this company's output were "Nell Gwyn," of contentious memory; "Brewster's Millions" and "Peg of Old Drury." Every one of these pictures was an illustration of Herbert Wilcox's declared policy of producing for American needs. B & D Budgets on a \$500,000 scale occasionally.

The general output of British production companies included a number of pictures up to or approaching American standards. Associated British Pictures, though its declared policy is to make films primarily for its own circuit of theatres and at a price showing a profit on U. K. distribution, went beyond these limits with "Drake" ("Elizabeth of England" in New York) "Abdul the Damned" and "I Give My Heart." Its "Old Curiosity Shop" was a very faithful Dickens transcription. ABP also made a series of musicals, "Dance Band" and "Radio Parade of 1935" among them, which suggested a desire to extend sales beyond the U. K.

Associated British Film Distributors, with Gracie Fields' "Look Up and Laugh," and British Lion with such films as "Ten Minute Alibi," were other companies definitely above the Quota level.

Twickenham Film Studios, concentrating largely on production of obligatory films for American companies, embarked during the year on its own distribution and announced a production program which seems to imply a serious effort for regular American release.

Production companies without their own distribution include in Toeplitz Productions and British National Films two concerns which are definitely working for world re-

lease. Toeplitz has already sent "The Dictator" to America through GB and has a Chevalier picture schemed. British National's first effort, "The Turn of the Tide" was an impressively sincere and effective piece of work.

The future development of British production, a matter in which the American trader and exhibitor has a very direct interest, cannot be prophesied with any certainty, but consideration of the existing situation and of the factors which are modifying it, undoubtedly suggest that in 1935-36, and still more in 1936-37, there will have been an advance towards the consolidation of the American and British markets—in the sense that films made in either country will be freely sold on their merits in both, which would have been quite impossible a bare twelve months ago.

At the present moment production in the United Kingdom can be roughly classified as (a) production by British companies for U. K. release, (b) production for U. S. and U. K. by British companies, (c) produc-



Frank Collier and Conrad Veldt in "The Passing of the Third Floor Back," Gaumont-British

tion for U. K. by, or for, American companies, and (d) production for U. K. and U. S. by American companies.

The outstanding success achieved in the American market by London Film, and the successful establishment of distribution there by GB, are leading reasons for believing that class (a) films will to a very large extent be displaced by class (b). It has been shown that the American market is open; it has also become more and more obvious that production for profit in the U. K. market alone is, in the long run, impossible.

Another reason is that the great majority, if not the whole, of recent British flotations for production purposes are

based on American distribution and, more important, the cost estimating is on a basis which assures a disastrous loss if, in fact, the American release is not obtained. "Get America or bust" is the fundamental, if undeclared, policy of all these producing companies.

Similar reasons seem likely to dictate the comparatively early disappearance of the "quota quickie," made at minimum cost in order to enable American companies to comply with the letter of the Films Act. With a 20 per cent quota now operating, the burden of carrying these films as a dead loss is a heavy burden even on a major distributor. Today finds the American companies in two minds. They have written off the "quickie" as a mistake, but they have not yet come, and may not come for a long time, to the policy of making films in England for world release. The present policy is to make moderately priced films which, without making a profit in the U. K., will reduce the loss on quota films. The disappearance of class (c) films, therefore, in favor of class (d) is quite likely to be postponed for some time; nevertheless, this looks like the ultimate development, even though it implies interference with the fundamental American policy of concentrating production in Hollywood.

Even in the immediate future the American exhibitor can expect a certain number of British films made by major American companies. Metro-Goldwyn-Mayer, latest converts to the policy of direct production in England, is discussing the transfer of stories from Hollywood schedule and the use of Hollywood stars and directors. Fox-Twentieth Century, side by side with "statutory" production at Wembley, which is definitely above "quickie" level, has sent over Robert T. Kane to plan big picture production. Warner, at its Teddington

[TURN TO PAGE 145]



Elisabeth Bergner and Hugh Sinclair in "Escape Me, Never," British & Dominion production

ALBERT LEWIN

ASSOCIATE PRODUCER
for IRVING G. THALBERG

"CHINA SEAS"

"MUTINY ON THE BOUNTY"

"THE GOOD EARTH"

CURRENT PRODUCTION

Metro-Goldwyn-Mayer

10 BOX OFFICE CHAMPIONS

FROM A CERTIFIED AUDIT BY MOTION PICTURE HERALD

LETTY LYNTON

A CHAMPION FOR MAY AND JUNE 1932

RED DUST

A CHAMPION FOR NOVEMBER 1932

THE WHITE SISTER

A CHAMPION FOR APRIL 1933

PENTHOUSE

A CHAMPION FOR SEPTEMBER 1933

THE THIN MAN

A CHAMPION FOR JUNE 1934

TREASURE ISLAND

A CHAMPION FOR AUGUST 1934

HIDEOUT

A CHAMPION FOR SEPTEMBER 1934

CHAINED

A CHAMPION FOR SEPTEMBER 1934

THE PAINTED VEIL

A CHAMPION FOR DECEMBER 1934

NAUGHTY MARIETTA

A CHAMPION FOR APRIL AND MAY 1935

Forthcoming Productions:

THE GREAT ZIEGFELD

ROSE MARIE

WIFE VERSUS SECRETARY

AH, WILDERNESS

SMALL TOWN GIRL

LADY COMES TO TOWN

(THIN MAN SEQUEL)

Produced by _____

HUNT STROMBERG

METRO-GOLDWYN-MAYER

BOX OFFICE CHAMPIONS

of 1934-35 • A Pictorial Review

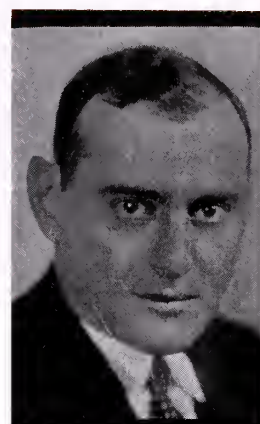
ON this and six other pictorial pages following, are presented stills from the Box Office Champions of the year 1934 and of the first six months of 1935, their producers and their directors. Some of the productions are not to be accredited with producers other than the companies under the names of which they have been issued, and the production heads of such companies are also pictured. On this page are pictures of the individual producers. The stills and director portraits follow on pages 120, 124, 128, 132, 136 and 140.



Pandro S. Berman, producer of "The Gay Divorcee," "Roberta" and "The Little Minister" for RKO Radio.



Merian C. Cooper, producer of "Little Women," "Flying Down to Rio," "Son of Kong," "Kentucky Kernels" for RKO Radio.



Benjamin Glazer, producer of "She Loves Me Not" for Paramount.



Samuel Goldwyn, producer of "Roman Scandals" for United Artists.



Arthur Hornblow, Jr., producer of "Ruggles of Red Gap" for Paramount.



Bernard H. Hyman, producer of "Forsaking All Others" for Metro-Goldwyn-Mayer.



William LeBaron, producer of "Belle of the Nineties" and "Goin' to Town" for Paramount.



Louis D. Lighton, producer of "Lives of a Bengal Lancer" for Paramount.



Hal Roach, producer of "Sons of the Desert" for Metro-Goldwyn-Mayer.



David O. Selznick, producer of "Dinner at Eight" and "David Copperfield" for Metro-Goldwyn-Mayer.



Hunt Stromberg, producer of "Chained" and "Naughty Marietta" for Metro-Goldwyn-Mayer.



Walter Wanger, producer of "Queen Christina" for Metro-Goldwyn-Mayer.



Sol M. Wurtzel, producer of "Judge Priest" and "Life Begins at Forty" for Fox.

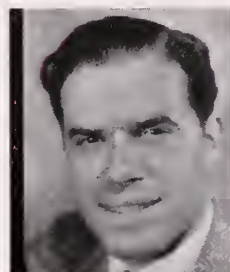
A BOX OFFICE CHAMPION OF 1934



THE HOUSE OF ROTHSCHILD
UNITED ARTISTS
Directed by Alfred Werker



Alfred Werker



Frank Capra

A BOX OFFICE CHAMPION OF 1934



IT HAPPENED ONE NIGHT
COLUMBIA
Directed by Frank Capra

A BOX OFFICE CHAMPION OF 1934



WONDER BAR
FIRST NATIONAL
Directed by Lloyd Bacon



Lloyd Bacon



Frank Tuttle

A BOX OFFICE CHAMPION OF 1934



ROMAN SCANDALS
UNITED ARTISTS
Directed by Frank Tuttle

A BOX OFFICE CHAMPION OF 1934



ONE NIGHT OF LOVE
COLUMBIA
Directed by Victor Schertzinger



Victor Schertzinger



Mark Sandrich

A BOX OFFICE CHAMPION OF 1934



THE GAY DIVORCEE
RKO RADIO
Directed by Mark Sandrich

DOUBLE HARNESS

(ANN HARDING - WILLIAM POWELL)

A Box Office Champion for August, 1933

SPITFIRE

(KATHARINE HEPBURN)

A Box Office Champion for March, 1934

THE FOUNTAIN

(ANN HARDING)

A Box Office Champion for Sept., 1934

OF HUMAN BONDAGE

(LESLIE HOWARD - BETTE DAVIS)

"I DREAM TOO MUCH"

WITH LILY PONS

JOHN CROMWELL

DIRECTOR

A DAVID O. SELZNICK PRODUCTION

LITTLE LORD FAUNTLEROY

WITH FREDDIE BARTHOLOMEW AND DOLORES COSTELLO



GEORGE MARSHALL

DIRECTOR

"LIFE BEGINS AT 40"

(A BOX OFFICE CHAMPION FOR FIRST SIX MONTHS, 1935)

"IN OLD KENTUCKY"

(A BOX OFFICE CHAMPION FOR NOVEMBER, 1935)

CURRENT RELEASE

"SHOW THEM NO MERCY"

BROKE RECORD FOR SEASON, RIVOLI THEATRE, NEW YORK
BROKE ALL RECORDS FOR THE YEAR, CAPITOL THEATRE, MIAMI, FLA.



CURRENT PRODUCTION

"A MESSAGE TO GARCIA"

WITH

WALLACE BEERY, BARBARA STANWYCK AND JOHN BOLES

20th CENTURY—FOX PRODUCTIONS

HAROLD YOUNG

DIRECTOR

WITHOUT REGRET

(FOR PARAMOUNT)

JUST COMPLETED

WOMAN TRAP

(FOR PARAMOUNT)

BOX OFFICE
CHAMPION!

MAY AND JUNE (1935)

THE SCARLET PIMPERNEL

(FOR UNITED ARTISTS)

UNDER CONTRACT TO PARAMOUNT

A BOX OFFICE CHAMPION OF 1934



DINNER AT EIGHT
METRO-GOLDWYN-MAYER
Directed by George Cukor



George Cukor



Leo McCarey

A BOX OFFICE CHAMPION OF 1934



BELLE OF THE NINETIES
PARAMOUNT
Directed by Leo McCarey

A BOX OFFICE CHAMPION OF 1934



RIPTIDE
METRO-GOLDWYN-MAYER
Directed by Edmund Goulding



Edmund Goulding



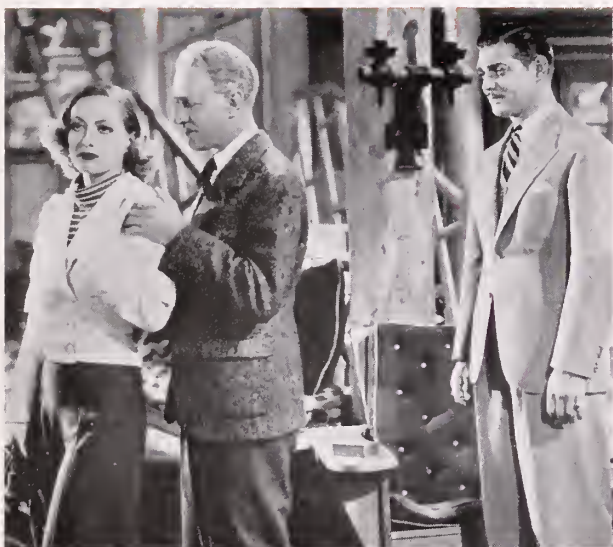
Ray Enright

A BOX OFFICE CHAMPION OF 1934



DAMES
WARNER BROTHERS
Directed by Ray Enright

A BOX OFFICE CHAMPION OF 1934



CHAINED
METRO-GOLDWYN-MAYER
Directed by Clarence Brown



Clarence Brown



John Ford

A BOX OFFICE CHAMPION OF 1934



JUDGE PRIEST
FOX
Directed by John Ford

GEORGE STEVENS

DIRECTED

ALICE ADAMS

with KATHARINE HEPBURN



ANNIE OAKLEY

with BARBARA STANWYCK



IN PREPARATION

I WON'T DANCE

with FRED ASTAIRE and GINGER ROGERS



MARK SANDRICH

director . .

1934 ..

"The Gay Divorcee"

. . A BOX-OFFICE
CHAMPION
FOR 1934

1935 ..

"Top Hat"

. . A BOX-OFFICE
CHAMPION
FOR 1935

1936 ..

IN PRODUCTION

"Follow
The Fleet"

with

FRED ASTAIRE AND GINGER ROGERS

RICHARD BOLESLAWSKI

Directed

5

BOX OFFICE CHAMPIONS

- RASPUTIN AND THE EMPRESS
BOX OFFICE CHAMPION FOR MARCH, 1933
- MEN IN WHITE
BOX OFFICE CHAMPION FOR APRIL, 1934
- OPERATOR 13
BOX OFFICE CHAMPION FOR JUNE, 1934
- THE PAINTED VEIL
BOX OFFICE CHAMPION FOR DECEMBER, 1934
- LES MISERABLES
BOX OFFICE CHAMPION, FIRST 6 MONTHS, 1935

Current Productions

O'SHAUGHNESSY'S BOY
METROPOLITAN
THREE GODFATHERS

MGM



MICHAEL CURTIZ

DIRECTOR

6 BOX OFFICE CHAMPIONS

ALIAS THE DOCTOR

(A BOX OFFICE CHAMPION FOR APRIL, 1932)

DOCTOR X

(A BOX OFFICE CHAMPION FOR AUGUST, 1932)

CABIN IN THE COTTON

(A BOX OFFICE CHAMPION FOR OCTOBER, 1932)

KENNEL MURDER CASE

(A BOX OFFICE CHAMPION FOR NOVEMBER, 1933)

BRITISH AGENT

(A BOX OFFICE CHAMPION FOR SEPTEMBER, 1934)

FRONT PAGE WOMAN

(A BOX OFFICE CHAMPION FOR JULY, 1935)

CURRENT PRODUCTION
CAPTAIN BLOOD

WARNER BROS.-FIRST NATIONAL PRODUCTIONS

A BOX OFFICE CHAMPION OF 1934



SONS OF THE DESERT
METRO-GOLDWYN-MAYER
Directed by William A. Seiter



William A. Seiter



Sidney Franklin

A BOX OFFICE CHAMPION OF 1934



BARRETT'S OF WIMPOLE STREET
METRO-GOLDWYN-MAYER
Directed by Sidney Franklin

A BOX OFFICE CHAMPION OF 1934



QUEEN CHRISTINA
METRO-GOLDWYN-MAYER
Directed by Rouben Mamoulian



Rouben Mamoulian



Christy Cabanne

A BOX OFFICE CHAMPION OF 1934



GIRL OF THE LIMBERLOST
MONOGRAM
Directed by Christy Cabanne

A BOX OFFICE CHAMPION OF 1934



SON OF KONG
RKO RADIO
Directed by Ernest B. Schoedsack



Ernest B. Schoedsack



George Stevens

A BOX OFFICE CHAMPION OF 1934



KENTUCKY KERNELS
RKO RADIO
Directed by George Stevens



WALDEMAR YOUNG

7 BOX OFFICE CHAMPIONS

1931

THE MIRACLE MAN*

(A CHAMPION FOR MAY, 1931)

1932

LOVE ME TONIGHT*

(A CHAMPION FOR SEPTEMBER, 1932)

1933

SIGN OF THE CROSS*

(A CHAMPION FOR JANUARY AND FEBRUARY, 1933)

1934

MEN IN WHITE

MGM

(A CHAMPION FOR APRIL, 1934)

1935

LIVES OF A BENGAL LANCER*

(A CHAMPION FOR FIRST SIX MONTHS OF 1935)

THE CRUSADES . . . Screen Play*

(A CHAMPION FOR NOVEMBER, 1935)

*In Collaboration

WILLIAM LE BARON PRODUCTIONS

Box Office Champions

"GIRL CRAZY" RADIO

APRIL, 1932

"COLLEGE HUMOR"

JULY, 1933

"I'M NO ANGEL"

ANNUAL, 1933

"TOO MUCH HARMONY"

OCTOBER, 1933

"MANY HAPPY RETURNS"

JUNE, 1934

"THE OLD FASHIONED WAY"

AUGUST, 1934

"BELLE OF THE NINETIES"

ANNUAL, 1934

"GOIN' TO TOWN"

SEMI-ANNUAL, 1935

Current Productions

"CORONADO"

"ROSE OF THE RANCHO"

"KLONDIKE LOU"

WITH MAE WEST

"GIVE US THIS NIGHT"

JAN KIEPURA - GLADYS SWARTHOUT

PARAMOUNT PRODUCTIONS

FRANK CAPRA

1932

AMERICAN MADNESS

(A BOX OFFICE CHAMPION, AUG., 1932)

•

1933

LADY FOR A DAY

(A BOX OFFICE CHAMPION FOR SEPT. AND
OCT., 1933)

•

1934

IT HAPPENED ONE NIGHT

(A BOX OFFICE CHAMPION FOR SIX MONTHS,
1934)

•

1935

BROADWAY BILL

(A BOX OFFICE CHAMPION FOR JAN., 1935)

•

1936

LOST HORIZON

COLUMBIA

DELMER DAVES

7 CONTRIBUTIONS TO BOX-OFFICE CHAMPIONS:

3 SCREEN PLAYS:

Shipmates Forever (B. O. C. 1935)

Flirtation Walk (B. O. C. 1934)

Dames (B. O. C. 1934)

3 ORIGINAL STORIES:

Shipmates Forever (1935)

Flirtation Walk* (1934)

Dames* (1934)

1 CONTINUITY

Clear All Wires (1933)

Also Released:

Page Miss Glory

*Screen Play**

Stranded

Adaptation and Screen Play

Future Releases:

Petrified Forest

*Screen Play**

Slim

Adaptation and Screen Play

*IN COLLABORATION

A BOX OFFICE CHAMPION OF 1934



SHE LOVES ME NOT
PARAMOUNT
Directed by Elliott Nugent



Elliott Nugent



Thornton Freeland

A BOX OFFICE CHAMPION OF 1934



FLYING DOWN TO RIO
RKO RADIO
Directed by Thornton Freeland

A BOX OFFICE CHAMPION OF 1934



DESIGN FOR LIVING
PARAMOUNT
Directed by Ernst Lubitsch



Ernst Lubitsch

●
EXECUTIVES
in charge of
PRODUCTION
for MGM . . .

A BOX OFFICE CHAMPION OF 1934



THE LOST PATROL
RKO RADIO
Directed by John Ford

A BOX OFFICE CHAMPION OF 1934



LITTLE WOMEN
RKO RADIO
Directed by George Cukor



Louis B. Mayer



Irving Thalberg

A BOX OFFICE CHAMPION OF 1935



ROBERTA
RKO RADIO
Directed by William A. Seiter

NORMAN TAUROG

DIRECTOR

7 BOX OFFICE CHAMPIONS

- SOOKY
A Champion for December, 1931
- PHANTOM PRESIDENT
A Champion for October, 1932
- A BEDTIME STORY
A Champion for April, 1933
- WE'RE NOT DRESSING
A Champion for May, 1934
- MRS. WIGGS of the CABBAGE PATCH
A Champion for November, 1934
- COLLEGE RHYTHM
A Champion for December, 1934
- THE BIG BROADCAST OF 1936
A Champion for September, 1935

PARAMOUNT PRODUCTIONS

CURRENT RELEASE

EDDIE CANTOR

IN

STRIKE ME PINK

A SAMUEL GOLDWYN PRODUCTION

ROY DEL RUTH

DIRECTOR

Box Office Champions

"WINNER TAKE ALL"

JULY, 1932

"CAPTURED"

SEPT., 1933

"KID MILLIONS"

NOV., 1934

"FOLIES BERGERE"

MARCH, 1935

"THANKS A MILLION"

20TH CENTURY - FOX

"BROADWAY MELODY OF 1936"

OCTOBER, 1935

Screen Plays
by
Casey Robinson

Warner Brothers - First National
A Member of the Screen
Writers Guild

BOX OFFICE CHAMPIONS

"EIGHT GIRLS IN A BOAT"
(1934)

"I FOUND STELLA PARISH"

LATEST RELEASE

"CAPTAIN BLOOD"

BOX OFFICE CHAMPIONS

JEWEL ROBBERY

A CHAMPION FOR AUGUST, 1932

ADORABLE

A CHAMPION FOR JUNE, 1933

FASHION FOLLIES OF 1934

A CHAMPION FOR FEBRUARY, 1934

WILLIAM DIETERLE

DIRECTOR ● WARNER BROS.-FIRST NATIONAL PRODUCTIONS

1934-1935 PRODUCTIONS

FOG OVER FRISCO

MADAME DU BARRY

THE FIRE BIRD

CONCEALMENT

DR. SOCRATES

ENEMY OF MAN

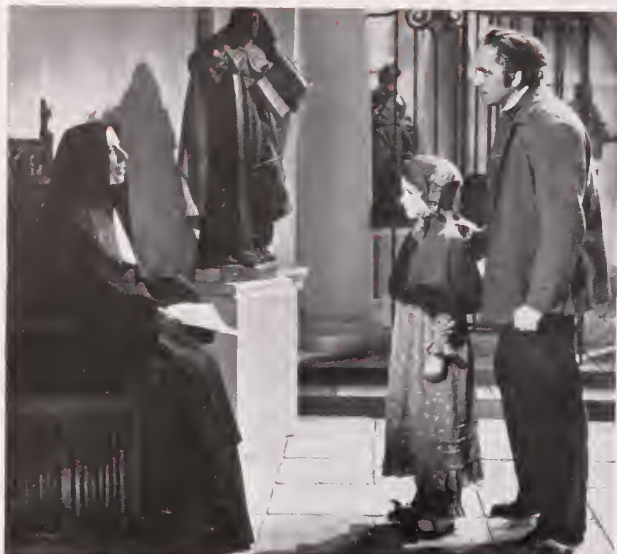
CO-DIRECTED

A MIDSUMMER NIGHTS DREAM

CURRENT PRODUCTION

THE STORY OF LOUIS PASTEUR

A BOX OFFICE CHAMPION OF 1935



LES MISÉRABLES
UNITED ARTISTS
Directed by Richard Boleslawski



Richard Boleslawski



Henry Hathaway

A BOX OFFICE CHAMPION OF 1935



LIVES OF A BENGAL LANCER
PARAMOUNT
Directed by Henry Hathaway

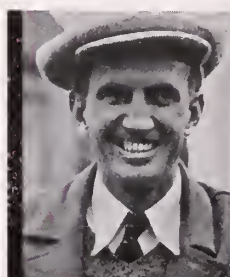
A BOX OFFICE CHAMPION OF 1935



FORSAKING ALL OTHERS
METRO-GOLDWYN-MAYER
Directed by W. S. Van Dyke



W. S. Van Dyke



George Marshall

A BOX OFFICE CHAMPION OF 1935

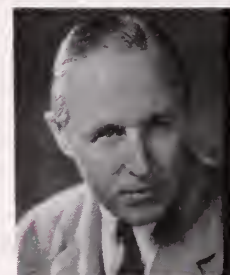


LIFE BEGINS AT 40
FOX
Directed by George Marshall

A BOX OFFICE CHAMPION OF 1935



G-MEN
FIRST NATIONAL
Directed by William Keighley



William Keighley



Alexander Hall

A BOX OFFICE CHAMPION OF 1935



GOIN' TO TOWN
PARAMOUNT
Directed by Alexander Hall

PARAMOUNT
PICTURES
PRODUCED
BY

DOUGLAS
MAC LEAN

"SO RED THE ROSE"

*MAMA LOVES PAPA

A BOX OFFICE CHAMPION FOR AUGUST, 1933

TILLIE AND GUS

*SIX OF A KIND

MELODY IN SPRING

A BOX OFFICE CHAMPION FOR APRIL, 1934

LADIES SHOULD LISTEN

MRS. WIGGS OF THE CABBAGE PATCH

A BOX OFFICE CHAMPION FOR NOVEMBER, 1934

PEOPLE WILL TALK

ACCENT ON YOUTH

A BOX OFFICE CHAMPION FOR AUGUST, 1935

TWO FOR TONIGHT

* ORIGINAL STORIES IN
COLLABORATION WITH
KEENE THOMPSON

"SEQUOIA"

Screen Play ☆

by

CAREY WILSON

* IN COLLABORATION.

EDWARD EVERETT HORTON

WILLIAM ANTHONY McGUIRE

AUTHOR-ASSOCIATE PRODUCER

"THE GREAT ZIEGFELD"

M-G-M



BOX OFFICE CHAMPIONS

OUT ALL NIGHT - (UNIV.) - SCREEN PLAY - DIALOGUE
LITTLE MAN, WHAT NOW? (UNIV.) SCREEN PLAY
KID FROM SPAIN (U. A.)
ROMAN SCANDALS (U. A.) SCREEN PLAY
WHOOPEE - BASED ON THE STAGE SHOW
WRITTEN AND STAGED BY WM. ANTHONY McGUIRE

BOX OFFICE HITS

DISORDERLY CONDUCT - OKAY AMERICA - KISS BEFORE THE MIRROR
STORY AND SCREEN PLAY STORY AND SCREEN PLAY SCREEN PLAY

A BOX OFFICE CHAMPION OF 1935



Richard Wallace



Carmine Gallone

THE LITTLE MINISTER
RKO RADIO
Directed by Richard Wallace

A BOX OFFICE CHAMPION OF 1935



EXECUTIVES
in charge of
PRODUCTION



Darryl Zanuck
20th Century - Fox

DAVID COPPERFIELD
METRO-GOLDWYN-MAYER
Directed by George Cukor

A BOX OFFICE CHAMPION OF 1935



J. L. Warner
Warner Brothers



Harry Cohn
Columbia

BROADWAY BILL
COLUMBIA
Directed by Frank Capra

A BOX OFFICE CHAMPION OF 1935



MY HEART IS CALLING
GAUMONT-BRITISH
Directed by Carmine Gallone

A BOX OFFICE CHAMPION OF 1935



NAUGHTY MARIETTA
METRO-GOLDWYN-MAYER
Directed by W. S. Van Dyke

A BOX OFFICE CHAMPION OF 1935



RUGGLES OF RED GAP
PARAMOUNT
Directed by Leo McCarey

HOOT GIBSON

CURRENT CHAMPION WESTERNS

1935 RELEASE

FRONTIER JUSTICE

SWIFTY

LUCKY TERROR

SUNSET TRAIL

RAINBOW END

DIVERSION PICTURES INC.

WALTER FUTTER, PRES.



J. WALTER RUBEN

DIRECTOR

"PUBLIC HERO NO. 1"

A BOX OFFICE CHAMPION FOR JUNE, 1935

AN IRVING THALBERG PRODUCTION

"RIFF RAFF" • WITH JEAN HARLOW
SPENCER TRACY • UNA MERKEL • MICKEY ROONEY

METRO - GOLDWYN - MAYER

LE ROY J. PRINZ

DIRECTOR OF DANCES
FOR THE PAST YEAR 1935

RHUMBA	BIG BROADCAST	ANYTHING GOES
CRUSADES	COLLEGIATE	MISSISSIPPI
NOW I'M A LADY	ROSE OF THE RANCHO	FOUR HOURS TO KILL
ALL THE KING'S HORSES	TWO FOR TONIGHT	COLLEGE SCANDAL
MILKY WAY	IT'S A GREAT LIFE	STOLEN HARMONY
SHIP CAFE	CORONADO	HERE COMES COOKIE

PARAMOUNT PICTURES

Management
F. ORSATTI & CO.

EDWARD F. CLINE



Paramount Productions

PICTORIAL VALUES IN SCREEN ENTERTAINMENT

Q What cinematography is doing to advance the effectiveness of the art of the film

by CHARLES G. CLARKE, A.S.C.

LOOKING at the trends of motion picture photography from the viewpoint of the motion picture cameraman we see many interesting developments. That the Directors of Photography have kept



Charles G. Clarke

pace with ever-raising standards of technique is apparent to all who have seen the recent output of pictures. The high photographic excellence of such pictures as "Les Miserables," "Sequoia," "Mutiny on the Bounty," "Anna Karenina," "Cleopatra," "Scarlet Pimpernel," "Midsummer Night's Dream," "Barbary Coast" and scores of others, is ample proof that an earnest group of workers are ever striving for perfection in their art.

If the photography of the American picture was the standard set for photographers the world over during former years, in what manner then has it been possible to obtain still greater perfection? Probably the greatest aid to the photographer in obtaining the naturalness of lighting that he is working for, has been the recent perfection of a super-sensitive film of great rapidity which yet retains a photographic quality theretofore never achieved. This extra sensitivity has permitted a correct exposure with a substantial reduction of the amount of artificial light formerly required, thus resulting in more life-like lightings, proper relationship of shadows to highlights, and the other elements of naturalness inherent in normal lighting.

One of the greatest benefits of this new film is its more true rendition of contrast. It has been generally necessary to resort to different forms of "diffusion" in an effort to imitate the gradations as

seen by the eye, and this has destroyed a certain amount of definition.

This loss of sharpness was especially apparent in some of the theatres throughout the country where the projection equipment had not kept pace with the times, and also in some of the theatres using the most modern equipment—that is, using high-intensity light elements, which by their nature further destroy the sharpness of the image thrown on the screen. With the newer film, provided the negative and positive receive the correct laboratory processing, the full gradations of contrast are preserved in the print without the use of diffusion, and thus a crystal clear image is recorded upon the film.



The subject of diffusion is one that calls for understanding among the exhibitors and photographers. With the broad standards of projection that exist in the theatres throughout the country—good, bad and absolutely indifferent—it is natural that a production that appears perfect in one theatre will suffer in another where standards of projection are not so high; so the cameraman has been obliged to photograph his pictures with the former theatres in mind and feel helpless about the latter. I am glad to believe that the trend is towards brilliant, sharp pictures from now on.

One thing that some critics should bear in mind is that the motion picture photographer must present his leading women on the screen without benefit of retouching in any form whatever. All must be done with skillfully placed lights, for make-up does not remove lines and age from the face and skin. Moreover the players are constantly moving about and changing positions in relation to the lighting, together with the limitations of bulkily blimped cameras with the ever-attendant microphone dangling close overhead; with

this all the players must be advantageously photographed.

In all cases the cinematographer must keep the story interesting with adroit camera technique, following the actors in motion from set to set and maintaining what we call "mood," or the type of lighting correct for the physiological interpretation of action and setting. To spectators who have given the matter any thought at all, the simple line, "Photographed by ———," brings a consciousness of the skill necessary to achieve the results before him. Be that as it may, there is certainly room for better understanding of the problems of the theatre and photographer.

The technical departments of the studios are ever working towards realism, and the advantages made by them are no less than marvelous. The majority of pictures produced contain a great portion of footage known in the studios as "process shots." Naturally there are innumerable ramifications of the process shot, but the simplest example is where the background is made, say, in some foreign country, then developed, projected and rephotographed with actors and portions of sets before it here in the studio. Witness a production such as "Mutiny on the Bounty," where a considerable portion of that picture was made in the above manner, yet by the skillful matching of the process scenes with those actually made in Tahiti, and on the boats at sea, the spectator can not distinguish the actual from the process scenes.



Certainly the technical perfection of "Last Days of Pompeii" suggests some recognition of those unsung workers behind the cameras who have made all this magic possible. On all the larger productions nowadays there are a staff of photographers, each member especially skilled in his part and each group contributing its portion of scenes to make up the final picture. For exploitation reasons these men are never heard of, yet the present high standard of pictures could not be made without this background of artists.

It is regrettable that the public is not more conscious of their efforts, for if their recognition and constructive criticism of the good and bad became more generally discussed, more definite goals of public approval could be striven for.

WHAT MADE THE BOX OFFICE CHAMPIONS

[Continued from page 7]

acceptable to all. Champions of the past, and of this year particularly, convincingly demonstrate that such an argument is contrary to fact. The Champions tabulated in the following pages embrace every form of screen entertainment, in all phases commonly believed to be of interest to every kind and class of theatre-goer. Class pictures, supposedly only of interest to the intelligentsia, were sources of amazement to producer and showman alike as they witnessed the eagerness with which the masses supported them. Similarly, pictures calculated to appeal only to the average patron, somehow or other possessed the mysterious quality that appeals to the critical.

If there were no such thing as universal appeal, it would be interesting to hear some learned psychologist explain the success of such Champions as "Barretts of Wimpole Street," "Count of Monte Cristo," "White Parade," "Little Minister," "Copperfield," "Scarlet Pimpernel," "Les Miserables," "Oil for the Lamps of China" and "Anna Karenina," among

others. Generally, they were rather seriously toned; pictures presumed to engage the attention of that class preferring to do a little sober thinking while being entertained, yet they clicked with the majority of theatre patrons.

It is not so difficult to explain the Will Rogers or Shirley Temple pictures. Here were two personalities that were the absolute essence of human interest. To a much lesser extent, the same thing is true of several other stars—Clark Gable, Joan Crawford, James Cagney, Claudette Colbert, Fred Astaire and Ginger Rogers, Joe E. Brown, Dick Powell, Wallace Beery and others.

Whereas in the case of the above named class pictures, certain conditions were established, the same apparent difficulty was not encountered in the majority of the Champions. One can readily understand why the operatic or ragtime musical like "One Night of Love," "Naughty Marietta," "Kid Millions," "Golddiggers," "Flirtation Walk," "Gay Divorcee," et al, became successes.

So one can appreciate the many romances, dramas, comedies, the topical G-man cycle, and thrill action Champions. But it is another case entirely when one considers "Sequoia." Here Mother Nature was the "star"; a deer and a mountain lion were prominent "personalities." Nev-

ertheless, the picture had that quality of understandable, believable human interest.

Other oddities crop out as one analyzes the Champions, all of which are not "show-window pictures." There are several of them which on production schedules were termed "Class B." Yet for the investment made, they turned in profits compensating for more elaborately staged features which failed. "Hideout," with Robert Montgomery, and "The Gilded Lily," with Claudette Colbert, had the advantage of well known names, but how can "Mrs. Wiggs of the Cabbage Patch," featuring an unknown and a cast of stock players, be accounted for? Homespun, down-to-earth comedy-drama, it played on every one of the seves elemental human emotions.

In stripping their features of any false pretenses, producers demonstrated by their Champions that they have a controlled working knowledge of fundamental human nature. Showmen, as demonstrated by the intelligent manner in which they marketed the Champions, demonstrated that they too, having a similar knowledge, both understood what the producer was aiming at and how the public wanted their efforts called to its attention. The public, appreciative of and sympathetic to both, and also assured that it would get what it wanted, responded. These three forces combined to make the Champions.

JAMES WONG HOWE

CAMERAMAN

BOX OFFICE CHAMPIONS

VIVA VILLA

MANHATTAN MELODRAMA

THE THIN MAN

POWER AND THE GLORY

M - G - M

BOX OFFICE CHAMPION DIRECTORS

[Continued from page 15]

moulian, "Becky Sharp" and Tay Garnett, "China Seas."

Of the 65 Box Office Champion directors, 14 produced two films during the annum that built up record grosses. They are as follows:

Victor Fleming, with "Treasure Island" and "Reckless"; Leo McCarey, "Belle of the Nineties" and "Ruggles of Red Gap"; Clarence Brown, "Chained" and "Anna Karenina"; Victor Schertzinger, "One Night of Love" and "Love Me Forever"; Gregory LaCava, "Affairs of Cellini" and "She Married Her Boss"; Michael Curtiz, "British Agent" and "Front Page Woman"; Henry Hathaway, "Now and Forever" and "Lives of a Bengal Lancer"; Sidney Franklin, "Barretts of Wimpole Street" and "Dark Angel"; Mark Sandrich, "The Gay Divorcee" and "Top Hat"; Irving Cummings, "The White Parade" and "Curly Top"; Frank Borzage, "Flirtation Walk" and "Shipmates Forever"; Richard Boleslawski, "The Painted Veil" and "Les Miserables"; Wesley Ruggles, "The Gilded Lily" and "Accent on Youth"; Edward

Sutherland, "Mississippi" and "Diamond Jim." Many of these pictures were at the top of the Champion list for two months.

The following directors on the list turned in one big money winner each.

Rowland V. Lee contributed "Count of Monte Cristo"; George Nichols, Jr., directed "Anne of Green Gables"; Frank Capra, "Broadway Bill"; Richard Wallace, "The Little Minister"; John Blystone, "The County Chairman"; George Cukor, "David Copperfield"; Robert Florey, "Woman in Red"; Harold Young, "Scarlet Pimpernel"; Alfred E. Green, "Sweet Music"; William Wyler, "The Good Fairy"; William Seiter, "Roberta"; Dick Rosson, "West Point of the Air"; William Wellman, "Call of the Wild"; Howard Hawks, "Barbary Coast"; Chester Franklin, "Sequoia"; George Marshall, "Life Begins at 40"; Busby Berkeley, "Golddiggers of 1935"; James Whale, "Bride of Frankenstein"; William Keighley, "G-Men"; Alexander Hall, "Goin' to Town"; John Robertson, "Our Little Girl"; E. H. Griffith, "No More Ladies"; Mervyn LeRoy, "Oil for the Lamps of China"; Rouben Mamoulian, "Becky Sharp"; James Tinling, "Under the Pampas Moon"; J. Walter Ruben, "Public Hero No. 1"; Frank Tuttle, "The Glass Key"; Phillip Moeller, "Break of Hearts"; Paul Gziner, "Escape Me Never" (foreign); Louis Friedlander, "The Raven"; Tay Garnett, "China Seas" and George Stevens, "Alice Adams."

THE EXHIBITOR WRITES HIS OWN REVIEWS

[Continued from page 73]

sons will enjoy." Of Douglas Fairbanks' "Headin' South," a contributor said: "Plenty of action; the kind he is best liked in here."

But as against these days of double featuring—and sometimes triple billing—a showman commented on Norma Talmadge's "De Luxe Annie": "Could have been shorter, as a seven-reel picture makes a long show when you run a one or two-reel comedy with it."

To quote from all the letters of exhibitors who say they are benefiting directly from reading the reports in the department would indeed require many columns of type. "These reports are valuable," "a lot of benefit," "we have particularly enjoyed and profited from the reports," "I think this section alone is worth the price," "it is a pleasure to join in," "very helpful," "I don't know what I would do without it," "the most important department," "a fine feature," "it means a lot to me"—and so on, the comment reads.

The function and conduct of the depart-

ment are summed up finally in these words from Charles S. Edwards of the Queen theatre at Pilot Point, Texas:

"'What the Picture Did for Me' belongs to us, and is the only place in the world we can say what we want to, and wherein we can tell the truth as we see it."

BRITISH PRODUCTIONS DIGS in for SIEGE

[Continued from page 116]

studio, has the equipment and the experience to make bigger pictures whenever they are wanted. Universal has an affiliation with a British production unit which takes it also out of the "just quota" class. Paramount, Radio and Columbia, alone of the major companies, lack production affiliations which can, at need, be used to make pictures for America.

Alternative to the policy of big picture production by American companies in England is the establishment of a liaison between these companies and the vast number of new independent British production enterprises. These companies have come into existence with resources which can be gauged by the lavish scale on which they

JACK CONWAY

DIRECTOR A TALE OF TWO CITIES

M-G-M

BOX OFFICE CHAMPIONS:

HELL BELOW
RED HEADED WOMAN
VIVA VILLA

NACIO HERB BROWN ARTHUR FREED

UNDER
CONTRACT
TO

METRO-GOLDWYN-MAYER

SONGS AND LYRICS

FOR

BROADWAY MELODY
OF 1936

"You Are My Lucky Star"

"I've Got a Feelin' You're
Foolin' "

"On a Sunday Afternoon"

"Sing Before Breakfast"

"Broadway Rhythm"

MANAGEMENT

JOHN ZANFT, INC.

AGENCY

are acquiring American talent. It is a fact that the financing available in this country makes it possible for quite a number of companies to outbid even a major American company if any specified celebrity is felt to be necessary. Yet many of these concerns are at present, so far as a world release is concerned, up in the air.

One obvious result may be the ultimate establishment of an independent distributing organization in America, handling only British films. Another may be that the product of these companies will find its way into major American outputs. Undoubtedly, by one channel or another, these new companies will, in the next year, seek to place 30 or more films in America.

It is impossible to give a list of new British production enterprises and studio plans which would not quickly be obsolete, but the imminent enormous increase in the output of worth-while films can be sensed from a mere statement of names of some companies already functioning.

British National Films, backed by two millionaires, is interested in the "Pinewood" studio at Iver, which is to have four big floors and facilities for color production on a big scale. It is one of eight British production companies which will release in U. K. through the C. M. Woolf company, General Film Distributors. The others are:

Herbert Wilcox Productions, announcing ten big features a year.

Garrett Klement Pictures, which has Anna Sten, Cary Grant, Harry Wilcoxon and other big stars signed and a formidable list of directors and technicians.

Capitol Productions, sponsored by Max Schach, associated with Karl Grune in "Abdul the Damned."

Denham Productions, which made "Moscow Nights," with Harry Baur.

Radius Films, first film is "No Monkey Business."

Cecil Films, controlled by Herman Fellner, lately production executive of Gaumont-British.

Hammer Productions, which has just shown "The Mystery of the Mary Celeste."

City Film Corporation, which is exploiting, among other stars, Yvonne Arnaud and Robertson Hare, of the once famous Aldwych Theatre company.

Various special flotations promise the early appearance in big British productions of such stars as Leslie Howard, Elisabeth Bergner, and Douglas Fairbanks, Jr., and these plans multiply so rapidly that a Hollywood directory is really the best short guide to future British production.

Some people, including John Maxwell, believe that current production policies are too optimistic and that a great deal of investors' money will be lost. The final confirmation or contradiction of these doubts may be provided by the American box office.

PETER MILNE*

Wrote the Screen Plays of
the Following M. P. Herald
Box Office Champions for War-
ner Bros. - First National:

KENNEL
MURDER
CASE

GOLD DIGGERS
OF 1935

WOMAN
IN RED

Get your money down on these
for future Box Office Champs.

COLLEEN

The Walking
Dead

* With Old Man Collaboration

EDMUND GRAINGER
PRODUCER

DIAMOND
JIM

UNIVERSAL'S BOX OFFICE
CHAMPION OF THE YEAR

●

NOW IN PRODUCTION

SUTTER'S GOLD

●

RELEASED

LOVE BEFORE BREAKFAST

WITH CAROLE LOMBARD AND PRESTON FOSTER

INVISIBLE RAY

WITH BORIS KARLOFF AND BELA LUGOSI

THE GREAT
IMPERSONATION

WITH EDMUND LOWE

UNIVERSAL

ROBERT
RISKIN

6 BOX OFFICE
CHAMPIONS

1932

AMERICAN MADNESS

STORY AND DIALOGUE

(A CHAMPION FOR AUGUST, 1932)

SHOPWORN

DIALOGUE*

(AN ANNUAL CHAMPION FOR 1932)

1933

LADY FOR A DAY

SCREEN PLAY

(A CHAMPION FOR SEPTEMBER AND OCTOBER, 1933)

1934

IT HAPPENED ONE NIGHT

SCREEN PLAY

(AN ANNUAL CHAMPION FOR 1934)

1935

BROADWAY BILL

SCREEN PLAY

(A SEMI-ANNUAL CHAMPION FOR 1935)

THE WHOLE TOWN'S TALKING

SCREEN PLAY*

(A CHAMPION FOR MARCH, 1935)

1936

OPERA HAT

SCREEN PLAY

* IN COLLAB.

MOTION PICTURE ALMANAC

*Not only does it tell
WHAT'S WHAT in the
world of motion pictures
but it is the industry's own
WHO'S WHO.*

Now in preparation for



1 9 3 6 - 3 7

-AND THEN THEY HAD TO BE SOLD

[Continued from page 108]

turned out to be a cageful of monkeys for a build-up on "Baboona."

Neither birds nor fish are immune to exploitation as witness Max Cooper's annual lobby exhibition at the Fox, Hackensack, N. J., of animals, fish and birds native to the State, put on in co-operation with the New Jersey Fish and Game Warden Association. Canaries, too, have given their all for ballyhoo—Jack Simons at the Poli, Hartford, Conn., put on a concert of the singing birds for "Naughty Marietta," naming the canaries after the stars in the picture.

The influence of the motion picture upon style trends, and the general adoption of keen showmanship in merchandising outside the theatre, is indicated in the scores and scores of tieups made by theatre men with their leading merchants. Evidence of this is presented by the excellent grosses gathered on "Roberta," for example, in all parts of the country, due in part to the fashion shows arranged in conjunction with the individual showings.

Inauguration of seasonal wear is oftentimes spotlighted by theatre tieups, such as straw hats stunts on the recent Chevalier picture, and what can be done to put over a merchandising drive is illustrated by Manager Billings Booth's "Uptown Color Week" campaign in Jamestown, N. Y., to build up interest in his showing of "Becky Sharp" at the Winter Garden theatre. All merchants in the theatre block combined with Booth to stress color fashions of all kinds, and of course carried theatre publicity in every medium of their advertising.

The above instances are just a few of the hundreds of reports that first come to mind. Theatre men responsible for them have reached into different fields and contacted various mediums to put over their exploitations, but what distinguishes each stunt and tieup, what they all have in common, is definite box office showmanship, an exploitation skill that causes two admissions to grow where only one grew before.

This rare and much discussed talent of showmanship is also exemplified in the accomplishments of the winners of the Silver and Bronze plaques given monthly as the main prizes in the Quigley Awards sponsored by the Managers' Round Table Club. The plaques, First Mention and Honorable Sheepskin Certificates voted theatre men, go in every instance to the entrants illustrating in their campaigns the keenest ap-

preciation of the virtues of showmanship—the snaring of that unusual ticket-selling slant.

As, for example, the personal-column idea used by J. Lloyd Dearth, of the Capitol, Vancouver, B. C., on "Kid Millions" wherein this showman ran a series of personals from a fictitious couple stemming supposedly from an accidental meeting, the boy and girl exchanging messages in the papers finally agreeing to meet at the corner of the theatre. Curious crowds gathered, only to discover via Dearth's posters that the couple had gone to see the picture. The city was excited for days.

Listed high must also be the campaign offered by Manager Fred Souttar, of the Lincoln in Belleville, Ill., who organized a civic celebration in the form of a Dickens Day on "David Copperfield." The city fathers got behind the stunt enthusiastically because Souttar discovered that in 1842 Charles Dickens himself had spent the night in Belleville during his tour of America.

The essence of showmanship is indicated also in Sig Solomon's angle of hiring a Mae West proxy to serve for the star in a highly publicized tour of Newark, N. J., as part of the build-up at the Regent on "Goin' to Town." The proxy visited the Mayor, was guested at luncheons, ball games and the center of attraction at the picture's Hollywood showing.

G U Y S T A N D I N G

CAR 99

NOW AND FOREVER

LIVES OF A BENGAL LANCER

ANNAPOLIS FAREWELL

PARAMOUNT PICTURES





WHAT THE PICTURE DID FOR ME



First National

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Pleased a lot of people who follow the adventures of Perry Mason. Drew well and they asked for more of this type. Played November 11-12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien, Jean Muir—This is a success. Everyone pleased even though it is a little late. It certainly boosted Pat in this village, but we do think anything could boost Josephine Hutchinson. Played October 30-31.—Talisman Theatre, Rosebud, Miss. Small town patronage.

GB Pictures

ALIAS BULLDOG DRUMMOND: Jack Fay, Fay Wray—Wow! What a nightmare. What they (cash customers) will come back.—Reggie, Strand Theatre, Ransom, Kansas. Rurage.

Invincible

GHOST WALKS, THE: John Miljan.—A dandy program picture. Excellent acting. Holds the interest, and has good material. It sent them out laughing. Get motto for showmen was: "Always kidding when you say goodbye." Sound good. Running time, 65 minutes.—Globe Theatre, Holyoke, Mass. General

Metro-Goldwyn

AFTER OFFICE HOURS: Clarence Bennett—Anyone who don't like ailment. Lots of everything, sure does his stuff and Connie Rankin, Plaza Theatre, Till General patronage.

ANNA KARENINA: Gretchen—Didn't draw but you can't or the stars. Rather slow town picture. Should have some older picture. Play P. Musselman, Princess Theatre, town patronage.

ANNA KARENINA: Freddie Bartholomew—They we have shown in the customers to come to see. No over acting. Right for your public. Played November, Rosedale, Miss. S.

BARRETT'S OF WIMBORNE: Ma Shearer, Fredric March—picture, as we all know. If it don't it will you a lot of good. We received many favors. Plaza Theatre, Till General patronage.

BONNIE SCOTLAND: glorified two-reel cartoon following that formula how long of a type.—A. E. C. bia, City, Ind.

BROADWAY: Merkel, Robert—musical of the day. Iowa.

CALM YOUR MIND: Robert Young—yes, yes, and men in early Saturday. Played September, Cambria.

CHINA: Beery—terrible. Mc expect Harlo. October. Cambria.

Barometers of

¶ The box-office pulse of the motion picture industry is consistently and accurately reflected in these two straight-from-the-exhibitor features of Motion Picture Herald.

¶ They provide the final gauge of talent value in authentic, concise form as reported by those who sell motion pictures direct to the public.

¶ "What The Picture Did For Me" is a picture reporting service conducted by exhibitors and for exhibitors.

MOTION PICTURE

• A Quigley Publication



THEATRE RECEIPTS



Theatres

Current Week

Previous Week

High and Low Gross

945,250, a decrease of
November '6, 1935.

the Industry

Only those representing theatres that are 100% independent may participate.

“Theatre Receipts” is a tabulation of grosses of individual pictures in key cities, representing 8,000 bookings in 157 key theatres.

Each is a definite guide to the nationwide trade value of the finished product. Hence both are followed by every branch of the industry—Exhibition, distribution and production alike—by showmen, by actor and director as well.

HERALD expressly forbidden)

(Tabulation covers period from January, 1934)
(Dates are 1935 unless otherwise specified.)

High 9-7 “Hot Tip”	35,000
(plus stage show “Folies Bergere”)	
Low 8-3 “A Dog of Flanders” and “What Price Crime”	4,000
High 1-6-34 “Lady Killer” and “Girl Without a Room”	12,000
Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement”	2,500
High 9-7 “Top Hat”	33,000
8-17 “Jalna” (6 days)	5,500
1-16 “Mutiny on the Bounty”	24,500
5 “Sanders of the River” and “Unknown Woman”	7,500
“Private Worlds”	41,000
“Men Without Names”	14,000
4 “Lady Killer” and “Girl Without a Room”	12,000
“Don’t Bet on Blondes” and “Ladies Crave Excitement”	4,000

“Design for Living”	26,000
“Music in the Air”	5,000
“The Vampire” and “The Vampire”	8,200
“Love” and “A Dog of Flanders”	3,800
“Mutiny on the Bounty”	22,000
“Gentlemen Are Born”	3,800
“Marie Galante”	4,000
“House of Rothschild”	18,000
“Married Her Boss”	17,000
“Gentlemen” and “Wives”	4,100

“The Paw”	16,000
“The Rough”	3,000
“The Issue”	66,000
“The Day Princess”	19,000
“Ladies”	9,000
“The Night”	3,000
“The Vanted”	25,500
“The Amateurs”	12,000
“The Nurse”	32,500
“The Kernels”	8,000
“The Others”	27,000
“The Rude”	6,000
“The Precious Thing”	19,000
“The House”	8,000
“The Housechild”	30,000
“The Love Story”	10,000

“The Boss”	7,500
“The House”	1,400
“The House”	27,500
“The House”	2,900
“The House”	39,000
“The House”	4,000
“The House”	28,000
“The House”	3,500
“The House”	12,000
“The House”	2,000

HERALD

New York - Hollywood - Chicago - London

EWING SCOTT

DIRECTOR

UNDER CONTRACT TO
PARAMOUNT

LITTLE AMERICA

NOW DIRECTING BORDER FLIGHT

From His Own Original Story

SIDNEY BUCHMAN

WRITER

Box Office Champions:

SHE MARRIED HER BOSS

LOVE ME FOREVER (In Collaboration)

WHOM THE GODS DESTROY

SIGN OF THE CROSS (In Collaboration)

I'LL LOVE YOU ALWAYS

IF I HAD A MILLION

COLUMBIA PICTURES

MUSIC HELPS STORY TELLING AND SELLING

[Continued from page 89]

tional requirement—had to stay right on the job.

In large metropolitan productions plays were quite thoroughly scored, of course, and the music set to cues. In lesser houses the pianist "ad libbed." In sad scenes he drifted into the tear-jerking "Hearts and Flowers," and ominous situations were accompanied by eerie chords of musical menace.

The logical successor to this emotion-augmenting pianist was the organist of the still-picture days who, either from scored music or using his own melodic judgment, played music to fit the mood of the flickering dramas or comedies.

Scoring a modern talking picture, of course, is by no means so simple. Instead of working with cues, as with stage productions, we have to work with definite timing. The recording has to be accurately timed and fitted. But the same old technique holds as to moods. Sad scenes are generally backgrounded by music conveying pathos, even though we're a bit beyond the mawkish "Hearts and Flowers" era. Tramping of soldiers, and the stirring events of conflict, are colored by harmonies tinged tonefully with the blare of brassy trumpets and the roll of drums. Atmosphere is still atmosphere.

DOWN to the SEA IN TANKS

William Darling adds a marine novelty to production technique

SET designing and construction is one of the modern miracles of present-day motion picture production. So important has the art become that in every studio under the guidance of one accomplished chief, hundreds of technicians, artisans, draftsmen, painters, electricians, sculptors and laborers, are regularly employed in the mechanics of set construction. To them, as much as to producer, director, star and cameraman, is due great credit for the elaborate and authentic backgrounds of all pictures made. To appreciate the work of these men, let us examine the efforts of one of them.

William Darling, 20th Century-Fox art director, is peculiarly representative of those Aladdin's, the art directors, who can

[TURN TO PAGE 156]

LEWIS E. GENSLER

PRODUCING

FOR

PARAMOUNT

DWIGHT TAYLOR . *Writer*

BOX OFFICE CHAMPIONS:

LADY BY CHOICE (COL.)

GAY DIVORCEE (RADIO)

TODAY WE LIVE (MGM)

TOP HAT (RADIO) and

FOLLOW THE FLEET

RADIO

HATS IN THE AIR

AN ORIGINAL STORY FOR M-G-M

KING VIDOR

DIRECTOR

BOX OFFICE CHAMPIONS:

BIRD OF PARADISE

THE CHAMP

CURRENT RELEASE

SO RED THE ROSE

FOR
PARAMOUNT

LEW POLLACK

SONG WRITER

WROTE MUSIC FOR

I LOVE TO RIDE THE HORSES ON THE MERRY - GO - ROUND

(From KING OF BURLESQUE)

and

AT THE CODFISH BALL

EARLY BIRD

For CAPTAIN JANUARY

(WITH SHIRLEY TEMPLE)

20th CENTURY-FOX

SAMUEL BISCHOFF

ASSOCIATE PRODUCER

WARNER BROS.—FIRST NATIONAL STUDIOS



ARTHUR LUBIN

DIRECTOR OF HITS for Republic Pictures

1935

GREAT GOD GOLD

HONEYMOON LIMITED

TWO SINNERS

FRISCO WATERFRONT

IN PREPARATION

HOUSE OF A THOUSAND CANDLES

CLAUDINE WEST • WRITER

BOX OFFICE CHAMPIONS:

SMILIN' THRU (MGM)
PRIVATE LIVES (MGM)
REUNION IN VIENNA (MGM)
BARRETT'S of Wimpole St. (MGM)
DARK ANGEL (GOLDWYN)

RALPH SPENCE

conjure up overnight a section of the Grand Canyon or an ice jam on the Kennebec river. The "back lot" at 20th Century-Fox is covered with Darling's artistic achievements. Some may remain only a month, but most of his masterpieces of construction are permanent fixtures, to be used over and over again.

His pet achievement is a huge tank, some 200 feet long, 30 feet wide and five feet deep. It is a versatile property. Today it may be a Maine waterfront, tomorrow a prison moat, Tuesday a week, the home of sporting dolphins.

In its natural state, unadorned, this tank isn't much to look at. It might be a sec-



William Darling

tion of a storm drain or an irrigation canal. But when Darling is confronted with a scenario which calls for water stuff he doesn't bat an eyelash. He calls good old Joe Tank into action.

In the twinkling of an eye, his designers contrive blueprints, estimates are completed, and material is on the ground before the prints are dry. The genii's of hammer and saw have whipped into shape the forbidding masonry walls of Fort Jefferson for "The Prisoner of Shark Island."

Today, at least, the tank is the shark-filled moat surrounding the fort in which Warner Baxter, playing the role of Dr. Samuel Alexander Mudd, is incarcerated for aiding in the escape of John Wilkes Booth after the assassination of President Lincoln. Waves lap at the gray-stoned gates of the prison, propelled by hidden turbines. No prisoner would dare attempt an escape through those shark-infested waters.

Last week Darling called the tank into action to provide a Maine waterfront for Shirley Temple's latest picture, "Captain January." A wharf jutted into the stream,

[TURN TO PAGE 160]

CARL PIERSON

DIRECTOR

OF

JOHN WAYNE PRODUCTIONS

ALSO

THE NEW FRONTIER

AND

THE SINGING VAGABOND

With GENE AUTREY

REPUBLIC PICTURES

TALBOT JENNINGS

WRITER

MUTINY ON THE BOUNTY

(IN COLLABORATION)

ROMEO AND JULIET

METRO-GOLDWYN-MAYER

ARLINE JUDGE



20th CENTURY-FOX

COMPLIMENTS OF THE SEASON

Jack Robbins

for

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MAYFAIR MUSIC CORP.

"MUTINY ON THE BOUNTY"

A

FRANK LLOYD

PRODUCTION

IN PREPARATION

"UNDER TWO FLAGS"

for

20th Century-Fox

JOHN G. BLYSTONE

DIRECTOR

Box Office Champions:

TOO BUSY TO WORK
MY LIPS BETRAY
THE COUNTY CHAIRMAN

Current Attractions

BAD BOY
GENTLE JULIA

20th CENTURY-FOX

CHARLES VIDOR

DIRECTOR

HIS FAMILY TREE

THE GREAT SHADOW

RKO-RADIO

LAWRENCE HAZARD

AT M-G-M

WARREN DUFF • WRITER OF

BOX OFFICE
CHAMPIONS

Broadway Gondolier

Sweet Music

Fashions of 1934

Friends of Mr. Sweeney

FOR WARNER BROS.-FIRST NATIONAL

sprinkled with lobster traps and fishing nets drying in the sun. A Gloucesterman schooner rolled with the tide.

In "Way Down East" the tank became the raging Kennebec river in Maine, filled with plunging ice floes. This frigid layout provided one of the most thrilling scenes in film annals. Huge blocks of ice, ingeniously contrived from five-gallon cans and a liberal application of plaster, pitched and churned down the raging stream, moving rapidly towards the falls.

These ice cakes, too, had to be substantial, for aboard one floating cake precariously clung Rochelle Hudson and Edward Trevor, while Henry Fonda galloped to the rescue, leaping like a mountain goat from floe to floe, somewhat reminiscent of the baying bloodhounds who pursued poor Eliza.

Huge turbines stirred the water at the rate of 1,000,000 gallons an hour. A dozen wind machines whipped the surface of the stream, blowing cornflake snow in blizzardly fashion upon the actors, who were bundled to the ears in heavy winter clothing. On the sideline the property man stirred gallons of sunburn lotion, for the scene was shot on one of the hottest days of the year and technicians who worked in the water up to their armpits were as red as spanked babies.

Not long ago stark drama was unintentionally provided in the tank when Bill Robinson and John Boles nearly lost their lives when pinned beneath floating debris. An inhalator squad was called before Robinson could be revived. On this occasion the tank represented a swamp for Shirley Temple's "The Littlest Rebel."

Not long ago, through an adroit bit of scene shifting, the tank became a canal flowing gently through the Ohio Valley, providing the background for "The Farmer Takes a Wife," with Janet Gaynor and Henry Fonda. A realistic barge, propelled by hidden wires, was the stage for an intense bit of dialogue between Miss Gaynor, Charles Bickford, Slim Summerville and a lad who identified himself as John Wilkes Booth. The hillside running up from the edge of the canal was verdant with grass. Sheep grazed peacefully, gazing curiously at the horses who plodded along the tow-path.

For several years the tank represented a Shanghai water-front. It rarely changed. Row upon row of dilapidated houses stretched back from the water, terminating in the distance in a painted drop which melted perfectly into the foreground. The tides rose and fell against the piling, as completely dirty as any Chinese harbor could be when offal is dumped promiscuously overboard.

Along this harbor front such pictures as "Grand Canary," "Shanghai Madness"

[TURN TO PAGE 162]

A MERRY XMAS and
A HAPPY NEW YEAR

JOHN MEEHAN

NOW ENJOYING MY SIXTH
CHRISTMAS AT M-G-M

ROY CHANSLOR

WRITER

BOX OFFICE CHAMPION:

1935

FRONT PAGE WOMAN

NOW PREPARING SCREEN PLAY

THE HOMETOWNERS

(GEO. M. COHAN)

WARNER BROS.-FIRST NATIONAL

E. R. ERNIE HICKSON

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"GIRL OF THE LIMBERLOST"

"KEEPER OF THE BEES"

"HOOSIER SCHOOLMASTER"

"FRISCO WATERFRONT"

"DANCING FEET"

"FORBIDDEN HEAVEN"

"JANE EYRE"

"TWO SINNERS"

"HITCH HIKE LADY"

BOX OFFICE CHAMPIONS

Union Depot
 Make Me a Star
 The Phantom President
 International House
 College Rhythm
 Ruggles of Red Gap
 Big Broadcast of 1936

WITH MUCH
 APPRECIATION TO
 FRANCIS MARTIN
 RALPH SPENCE
 HARLAN THOMPSON

AND A FEW
 DIRECTORS SUCH AS
 NORMAN TOUROG
 LEO McCAREY
 EDWARD SUTHERLAND

WALTER
 DE LEON
 UNDER CONTRACT TO
 PARAMOUNT

and "Oil for the Lamps of China" were filmed. In the case of the latter picture, Warner Brothers rented the set for a week, a practice not uncommon in Hollywood.

A month from now, a submarine may push its periscope to the surface of Bill Darling's tank. Perhaps miniature shots of a naval engagement will be filmed there. It is no worry of Darling's. He waves his hand or rubs his lamp, and new sets are magically provided. Film technicians work such miracles as simply as boiling an egg.

For seventeen years, Darling has been creating sets, and his structures alone have entailed average aggregate expenditure of more than \$5,000,000 yearly.

Early in his youth Darling had an ambition to become a civil engineer in his native Hungary. After two years of study, the mechanics of civil engineering proved

too much of a bore, and he entered the Academy of Fine Arts at Budapest. Though at twenty-three he was recognized as a fine portrait painter, he continued his studies in art schools of Vienna, Paris, Munich and other centers, spending most of his time perfecting the peasant art. And to attain this end he lived with the peasants of France, Hungary, Germany and Austria.

Coming to America in 1910, he worked in factories and shipyards, on the wharfs, in brick yards and even at building roads.

An accident brought him into pictures. While driving through Santa Barbara his automobile broke down near the American Film studios. Learning that a position of scenic artist and draftsman was open, he applied for a trial.

P. S.—He got the job.—Stanley Morris.

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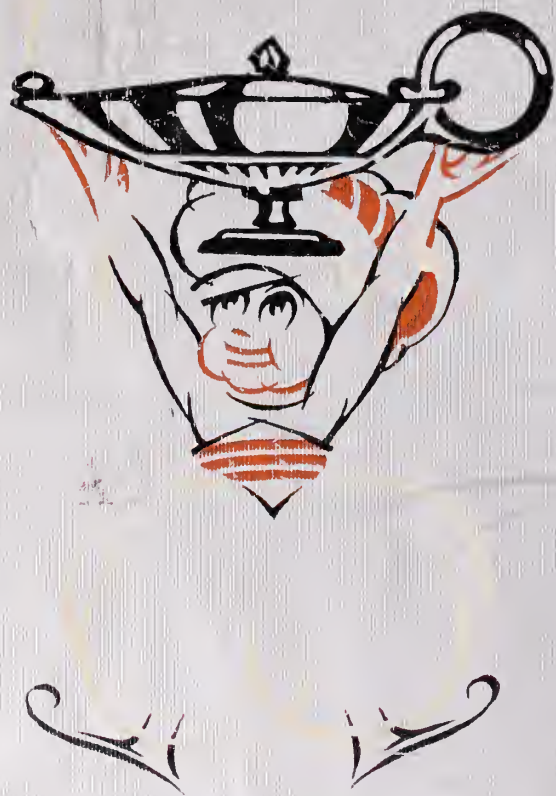
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